

Before the
COPYRIGHT ROYALTY TRIBUNAL

| | | |
|-------------------------|---|--------------------------|
| 1990 Cable Royalty |) | CRT Docket No. 92-1-90CD |
| Distribution Proceeding |) | |

Pursuant to the Tribunal's order of July 1, 1993, the Motion Picture Association of America, Inc. ("MPAA"), its member companies and other producers and/or syndicators of syndicated movies, series and specials broadcast by television stations¹ hereby submit their direct case in the 1990 Cable Royalty Distribution Proceeding.

Program Suppliers will present the following witnesses who will sponsor the exhibits referenced in their testimony:

Jack Valenti, President, MPAA

Allen R. Cooper, Vice President,
Technology Evaluation and Planning, MPAA

Marsha E. Kessler, Director, Copyright Royalty Distribution, MPAA

Stanley M. Besen, Senior Economist, RAND Corporation,
Washington, D.C.

John Claster, President, Claster Television Incorporated

Paul Lindstrom, Vice President and Product Manager,
Nielsen Homevideo Index (NHI)

Richard C. Thrall, Senior Vice President, Operations &
Administration, Multimedia Entertainment, Inc.

Howard Green, Senior Vice President of Sales Operations
for Twentieth Television, Twentieth Century Fox Film Corporation

¹ A complete listing of Program Suppliers is being submitted as Exhibit ____ (ARC-1) with the testimony of Allen R. Cooper.

Robert Sieber, Vice President of Audience Development,
Turner Entertainment Networks

David M. Kirchheimer, Executive Vice President and Chief
Financial Officer, Republic Pictures Corporation

Program Suppliers hereby designate, in Attachment A hereto, those portions of prior records to be incorporated for use in Phase I of the above-captioned proceedings. Program Suppliers reserve the right to designate additional portions of the records in prior proceeding if, after examining the record designations of other parties, it appears that such additional portions are necessary for a complete and accurate understanding of the import of the designated evidence.

PHASE I CLAIMS

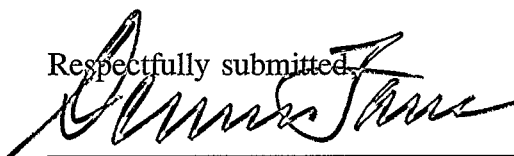
Basic Fund. Program Suppliers are seeking a share of 80 % of the Basic Fund.

3.75 Fund. Program Suppliers are seeking a share of 83 % of the 3.75 Fund.

Syndex Fund. Program Suppliers are seeking a share of 95.5 % of the Syndex Fund.

Program Suppliers reserve the right to change their Phase I claims in light of the evidence presented by other claimants in this proceeding.

Respectfully submitted,



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August 16, 1993

Attorneys for
PROGRAM SUPPLIERS

DESIGNATION OF PRIOR RECORD

FROM 1989 DISTRIBUTION PROCEEDING

| <u>Witness:</u> | <u>Transcript Reference:</u> |
|-----------------|--|
| Jack Valenti | Tr. 18-83 (09/12/91) |
| Marsha Kessler | Tr. 85-207 (09/12/91) Tr. 239-306 (09/13/91) Tr. 5176-5250 (12/13/91) |
| Allen Cooper | Tr. 307-369 (09/13/91) Tr. 376-521 (09/17/91) Tr. 535-689 (09/19/91) Tr. 697-790 (09/20/91) Tr. 5465-5544 (12/17/91) |
| Stanley Besen | Tr. 4665-4909 (12/11/91) |
| John Woodbury | Tr. 4917-5061 (12/12/91) |
| Martin Frankel | Tr. 5070-5175 (12/13/91) |
| Alan Rubin | Tr. 5257-5457 (12/16/91) |
| Paul Lindstrom | Tr. 5550-5783 (01/14/92) |

Direct Testimony and Exhibits of Program Suppliers filed August 16, 1991

Rebutal Testimony and Exhibits of Program Suppliers filed November 19, 1991

Additional Exhibits:

P.S. Exhibits 1X-47X, 1RX-14RX

1983 DISTRIBUTION PROCEEDING

Witness:

Transcript References:

| | | |
|--------------------|---------------|---------------|
| Jack Valenti | Tr. 18-57 | (06/19/85) |
| | Tr. 310-394 | (06/24/85) |
| Henry Geller | Tr. 66-104 | (06/19/85) |
| John A. Baumgarten | Tr. 111-205 | (06/20/85) |
| | Tr. 5225-5359 | (11/19/85) |
| Marsha Kessler | Tr. 241-257 | (06/21/85) |
| | Tr. 298-300 | (06/21/85) |
| | Tr. 5405-5458 | (11/20/85) |
| Thomas Larson | Tr. 257-297 | (06/21/85) |
| Allen Cooper | Tr. 589-687 | (06/27/85) |
| | Tr. 752-805 | (06/28/85) |
| | Tr. 1097-1149 | (07/02/85) |
| | Tr. 1157-1294 | (07/03/85) |
| | Tr. 1413-1440 | (07/15/85) |
| | Tr. 5606-5712 | (11/22/85) |
| Paul B. Lindstrom | Tr. 468-500 | (06/25/85) |
| Donald Koehler | Tr. 508-580 | (06/26/85) |
| John Ridall | Tr. 396-460 | (06/24/85) |
| Nina A. Cornell | Tr. 5056-5219 | (11/18/85) |
| Paul Goldstein | Tr. 5463-5598 | (11/21/85) |
| Alan M. Rubin | Tr. 5719-5980 | (11/24-26/85) |
| Stanley M. Besen | Tr. 5981-6105 | (11/26/85) |
| | Tr. 6804-6985 | (12/10/85) |

Direct Testimony and Exhibits of Program Suppliers filed May 13, 1985.

Rebuttal Testimony and Exhibits of Program Suppliers filed November 4, 1985.

1980 DISTRIBUTION PROCEEDING

Witness:

Transcript References:

| | | |
|-------------------|---------------|------------|
| Jack Valenti | Tr. 6-48 | (09/21/82) |
| Allen R. Cooper | Tr. 1066-1121 | (10/05/81) |
| | Tr. 1131-1273 | (10/06/82) |
| | Tr. 3912-4016 | (12/16/82) |
| Thomas A. Larson | Tr. 109-141 | (09/22/82) |
| Timothy E. Dolson | Tr. 248-397 | (09/23/82) |
| Scott Jurnit | Tr. 142-195 | (09/22/82) |
| | Tr. 413-554 | (09/24/82) |

Exhibits:

MPAA Exhibits A, B, D, E, F, G, R, S, T, U, Y, Z, AA, BB, CC, EE, GG, II, JJ, KK.

1979 DISTRIBUTION PROCEEDING

Witness:

Transcript References:

| | | |
|-------------------|---------------|------------|
| Jack Valenti | Tr. 6-163 | (07/07/81) |
| Allen R. Cooper | Tr. 365-428 | (07/09/81) |
| | Tr. 545-572 | (07/10/81) |
| | Tr. 576-635 | (07/13/81) |
| | Tr. 898-916 | (07/16/81) |
| | Tr. 920-1014 | (07/17/81) |
| | Tr. 1422-1464 | (07/22/81) |
| | Tr. 1469-1611 | (07/23/81) |
| | Tr. 1506-1521 | (07/23/81) |
| | Tr. 1596-1611 | (07/23/81) |
| | Tr. 1659-1666 | (07/24/81) |
| | Tr. 4682-4811 | (10/05/81) |
| | Tr. 4815-4964 | (10/06/81) |
| Richard Hansen | Tr. 639-769 | (07/14/81) |
| James K. Murraray | Tr. 783-897 | (07/15/81) |

Thomas A. Larson

Tr. 1015-1054 (07/16/81)

Tr. 1332-1422 (07/22/81)

Alan F. Horn

Tr. 5079-5216 (10/08/81)

Exhibits:

MPAA Exhibits B, D, E, F, H, I, O, Q, R, UK, QQ, RR, SS, TT, CCC, DDD, EEE, III, JJJ, KKK, LLL, MMM.

1978 DISTRIBUTION PROCEEDING

Witness:

Transcript References:

Jack Valenti

Tr. 6-68 (04/08/80)

Exhibits:

Report of Kalba Bowen Associates for Joint Sports Claimants, Page 36, Table 4.1, "Summary of Findings from Nielsen/KBA Cable Viewing Study."

JVSAUØØH.WDC/jvsau

**TESTIMONY OF
JACK VALENTI, PRESIDENT OF
MOTION PICTURE ASSOCIATION OF AMERICA**

It is once again my honor to testify on behalf of the producers and syndicators of syndicated programs. While I have testified in several prior distribution proceedings, I enjoy the opportunity to discuss these issues with the Commissioners, and for that reason, I am particularly pleased to be here.

There once was a time when television itself, the medium, drew an audience. People would huddle outside the window of the local appliance store and watch. They would watch regardless of what was on. They would watch because they were amazed with this new technology, this "radio with pictures." At that time, it would be accurate to say that people watched "television." People today no longer watch "television." They watch programs. This is the central theme of my testimony.

All this new technology, magical in many ways though it may be, is merely a transportation system. Think of it this way: Cable satellites, optic fiber, etc. are flat-bed trucks delivering programs to a TV set in a family home. When people subscribe to cable, they're not buying trucks, they're buying what the truck carries. They're buying programs. Which is why all the new technology would be vacant of value if it didn't transport to people's homes what they want to watch.

Moreover, not all programs have the same worth. The measurement of each program's worth is how many people watch it. The larger the number of viewers, the more valuable it is.

Every communications professional, every researcher, every diligent observer of the visual entertainment landscape will tell you that movies and series comprise the allure which draw large audiences to both basic broadcast and non-broadcast cable channels (such as USA and TNT). These syndicated programs, which have been tested in their theatrical or network runs, have a large, ascending reach. In fact, many of these programs have become cultural icons.

What is it about these programs, that draws people back day after day, week after week, year after year. Quite simply, it is the imagination of a few very talented individuals fueled with sufficient money to bring their dreams to life. Programs don't just happen; they are carefully crafted products beginning with an idea, working through a script, production, and culminating with post-production activities. Throughout every stage, artists and craftsmen work together putting together little bits of magic to create an attractive finished product. All this magic costs lots of money.

Despite the confluence of all these skilled artists, sometimes the magic doesn't work. Although producers will always try to deliver a winner, the reality is that failures exceed the

successes. Thus, the cost of trying to work a little program production magic is not only high, it is fraught with risk.

By the time a network entertainment series gets to the syndication stage, it has already run the gauntlet of network television. That gauntlet has become more arduous in recent years as the networks seek to cut their costs by reducing the number of episodes ordered and cancelling new programs quickly. Prior to syndication, the series that have endured over a number of years on the networks have gained the loyalty and admiration of a large audience. Those that do not gain a large audience quickly are cancelled. Every year, the failures significantly outnumber the hits, and increase the costs and risks of program production. The few programs that make it through the process to syndication must bear the burden of all the failures.

Even when an entertainment series has endured and prospered on network prime time, a successful journey into syndication is not guaranteed. Those programs must continue to demonstrate their ability to enthrall viewers. The stories must continue to entertain despite repeated broadcasts and must be able to attract new viewers and new audiences across the years. Like a Dickens novel, a successful syndicated series stands the test of time.

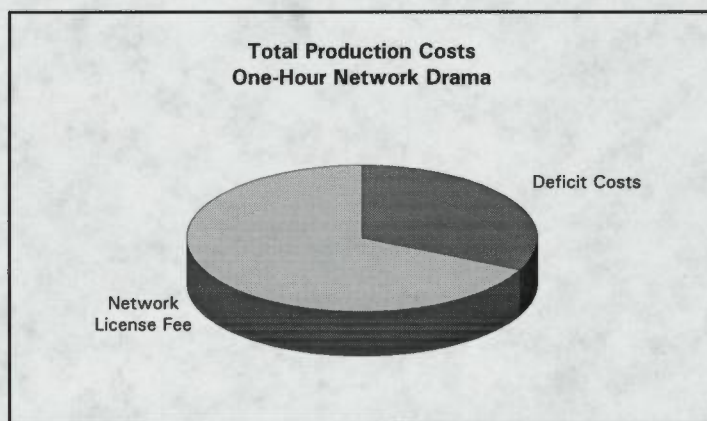
The ability to attract viewers over the years, as certified by their ratings, makes syndicated programs so prized. These programs attract viewers to cable. People subscribe to cable because it brings them the programs they want to see. At the same time, the

increased availability of these programs via distant signals harms program suppliers by shrinking the audiences for programs in the local markets where distant signals are imported.

The dichotomous harm to producers and benefit to cable systems from distant signals was recognized in the legislative history of Section 111 and by this Tribunal in past distribution proceedings as the foundation for cable royalty distribution. It is my conviction that the proper application of the harm and benefit criteria to royalty distribution requires that the syndicated program category receive the bulk of cable royalties.

Every year I appear before this Tribunal and discuss program production. And, like a broken record, the story does not change. Deficit financing is still the means of financing network entertainment programs. Series produced for the networks continued in 1990 to have production costs significantly

higher than their network license fees. In the 1990-91 broadcast season, the average production cost for a one-hour network drama series was \$1,407,000 per episode. The average network license fee for a



one-hour drama was \$936,000 per episode. As the attached chart indicates, a full third of the cost of producing a one-hour drama series was absorbed by the producers. The story is

no different with other types of programs. The average half-hour sitcom cost \$789,000 to produce, but returned only \$518,000 in network license fees.

In 1990, movies also required substantial, up-front production costs as well as large promotional and advertising expense. The average production cost for a feature film produced by MPAA members was \$26.8 million in 1990. Promotional costs averaged \$10.2 million to which an average \$1.7 million print cost must be added.

The owners of syndicated movies and series depend on the revenues from subsequent distribution for recovery of costs and the opportunity to make a profit. Each syndication success must recoup both its own deficits and also the losses of the production company's failed programs. Most movies and almost all series fail to recover their cost during their theatrical or network run. Recovery of these costs depends on revenues obtained from subsequent releases.

Programs are syndicated on a market by market basis. This allows television stations to obtain an exclusive right to air a program in their local markets. The importation of distant signals has the effect of reducing the local station's audience. Every person watching a program on a distant signal means a lost viewer for local programs. Because a broadcaster's interest in a syndicated program is based on the audience that watches the program, diminished audiences lead to less favorable terms in licensing or relicensing

programs. The resulting reduced value of syndicated programs is the harm resulting from distant signal carriage.

The Tribunal gave Program Suppliers a continuing credit for harm in the 1989 proceeding, but found quantifiable evidence was still lacking. This year, we are introducing testimony from producers who offer the experience of companies who deal with the adverse effects of distant signals on their syndication efforts.

The other side of the harm/benefit analysis continues to show that cable operators benefit by offering distant signal programming to their subscribers. Cable operators benefit from the ability of syndicated programs to attract and to retain large groups of viewers year-in and year-out. Syndicated movies and series are the major program attraction on distant signals. Because syndicated programs have the ability to entertain a wide variety of people and because this ability does not fade over time, they are an important reason for subscribers to obtain and to keep cable service.

I have always believed that the value of programs can best be gauged by whether people watch them. In this proceeding, the Tribunal is measuring broad categories of programming, not individual programs. Individual programs may rise and fall from year to year, but the most valuable programming categories are those that offer programs people want to watch year after year. Syndicated programming has a broad, enduring appeal because it offers a wide array in individual programs that have been proven to attract and

to entertain the broadest range of viewers of any program category. The availability of syndicated programming is an important reason for viewers to subscribe to cable and for operators to pick distant stations that have an attractive mix of syndicated programming.

We have always attempted to measure the appeal of programming on the objective basis of the Nielsen ratings. The Nielsen ratings offer a way that all programs can be measured on the same standard based on what was actually available at the time. The Nielsen viewing studies that we have presented over the years measure what viewers actually chose to watch out of all the choices available. In this proceeding, we have added a Nielsen meter-based viewing study to measure the appeal of different program categories. Although I do not know the details, I have been told that the Nielsen meter-based study was designed to respond to the Tribunal's concerns about the past Nielsen diary-based studies.

Despite the change to a metered-based viewing study, the results are strikingly similar to the results from the diary-based studies. Syndicated programming continues to garner the lion's share of distant signal viewing. This reflects the simple fact that most people enjoy watching syndicated programming. That popularity means that syndicated programming would gain the lion's share of revenues from cable systems if distant signal programming were bought and sold in a free marketplace. The Tribunal's task to replicate those results within the strictures of Section 111 leads to a conclusion that syndicated programming should receive the bulk of the royalties.

Thank you for patiently listening to me. I trust you have found some merit in what I have said.

BGH0L008.WDC/jlp

PHASE 1 - 1990

TESTIMONY OF ALLEN R. COOPER

VICE PRESIDENT, TECHNOLOGY EVALUATION AND PLANNING

MOTION PICTURE ASSOCIATION OF AMERICA, INC.

BIOGRAPHICAL SUMMARY

Since I have testified at all prior Copyright Royalty Tribunal cable royalty distribution proceedings, and my lengthy work history - now (too quickly) approaching 50 years - primarily as a media and marketing research professional at advertising agencies, broadcasting networks, and now ("sweet") sixteen years at the MPAA, my credentials have been duly recorded and I respectfully refer the Tribunal to that part of my testimony in the 1989 proceeding for full details.

In this proceeding, I am presenting testimony centered on two studies we have commissioned from the A.C. Nielsen Company. These focus on the viewing in cable households of non-network broadcast television programs, for each of five claimant categories: (1) Syndicated Series/Movies/Specials; (2) Major Sports; (3) Local (Broadcaster-Produced Programming); (4) Devotional; (5) Non-Commercial Educational (PBS).

FOREWORD

My objective is to present relatively "hard" statistical data to demonstrate to this Tribunal that non-network syndicated series, movies and specials, broadcast by U.S. commercial and non-commercial television stations during 1990 and simultaneously retransmitted via "distant signals" by cable systems, account for more than 80% of all viewing - in all cable households - of all categories of non-network "distant signal" programs.

The record will show that the 80%+ viewing share for non-network syndicated series, movies and specials reported in this year's studies commissioned from the A.C. Nielsen Company is entirely consistent with the results from the first "Special Nielsen Study" which were offered at the calendar year 1978 proceeding, and with the data from comparable studies presented at each subsequent distribution proceeding.

As the members of this Tribunal are very well aware, the cable compulsory license was carefully crafted to compensate copyright owners for the performance of their works - without specific authorization or license - by cable systems.

From its inception, the Tribunal has predicated its decisions with respect to the allocation of cable copyright funds based essentially on three factors: (1) "benefit to the cable operator"; (2) "harm" to the owners of programs retransmitted per the compulsory license; and (3) "marketplace value" of the program, i.e. the amount cable system operators would be expected to pay for programs under truly competitive, free market conditions.

Testimony over the years has led to the conclusion that to the maximum possible extent, the compensation that rights owners receive from the funds collected from cable systems should be proportionate to the amount they could expect to realize via direct buyer/seller negotiations with cable system operators. The payment to rights owners resulting from such freely negotiated payments would primarily reflect the "benefit" the cable system operator expects to obtain as a result of offering these programs to cable subscribers.

For the cable system operator, "benefit" is related to the revenues generated by recruiting and serving subscribers over an extended period of time. To obtain subscription longevity - and to minimize the bane of cable system operators, which the industry calls "churn", that is subscribers who agree to have their homes wired for cable, but then cancel the service after

just a few months - we have long maintained that subscribers must have access to programming that is of interest to some or all family members, on basically a daily basis, throughout the year.

The extent to which programs - from whatever source, of whatever type - are actually viewed in cable households is therefore the most significant indication of the extent to which subscribers are realizing "benefit" for their subscription dollars. Programs - especially series and movies - with "track records" which demonstrate that they have the capacity to attract both first-time and repeat viewers over extended periods of time are highly valued by broadcasters and cable system operators.

Another Tribunal criterion relates to the "harm" inflicted on copyright owners due to the negative impact on sales potential due to the fact that potential licensees consider programs they may broadcast as being less attractive in their markets when programs are also available to viewers via distant cable retransmissions. "Harm" can be gauged by the extent to which programs are of interest - are viewed - by cable subscribers residing outside the markets in which the programs are transmitted by television stations.

The combined impact of these two factors - "benefit" and "harm" - are conjoined in the third criterion enunciated by the Tribunal - "marketplace value." We believe it has been firmly established in prior testimony by "sellers" and "buyers" of programs for television presentation - cable as well as broadcast - that the most fundamental factor determining price is the buyer's estimation of the number of viewers the program will attract when presented to the public over the buyer's facilities.

The extent to which programs are viewed is measured by such long established, highly regarded, and extremely competitive research organizations as Nielsen Media Research - a division of Dun & Bradstreet - and The Arbitron Company. These organizations provide advertisers, broadcasters and national and local cable system programmers with a variety of "audience measurement data" - generally referred to as "ratings."

The two principal methodologies used by Nielsen and Arbitron to measure audiences are "meters" and "diaries."

This Tribunal has heard testimony by advocates of both "meters" and "diaries." The principal arguments favoring either one over the other have focused on such issues including (1) the extent

to which the "samples" are representative of cable households; (2) the relative precision of "automatic, electronic meters" vs. "voluntary, hand-written diary entries;" (3) statistical estimates of "standard error"; (4) the availability of "metered data" minute-by-minute, daily, 365 days a year vs. "diary" figures limited to four or six four-week "cycles" annually; etc.

We believe that it has been demonstrated by industry-sponsored research studies which were examined at length during the 1989 proceeding that each methodology has some advantages and some disadvantages. But both have wide acceptance as reliable methodologies by professional researchers.

Advocates of "meters" relate to certain significant advantages of this methodology. Foremost is the fact that all data gathered from meters are based on coincidental activity - viewing is measured automatically, electronically, precisely when it occurs. Further, of particular importance to programmers and advertisers, ratings and other meter-based data are available for every day, every minute throughout a year, and can be accessed within 24-hours or even sooner following the broadcast.

The Nielsen PeopleMeter (NPM) national sample is composed of some 4,000 households, selected with extreme care to represent all (over 90 million) U.S. television households.

The Nielsen Station Index (NSI) service is now based on a combination of diaries and meters, is the principal audience measurement service relied upon by individual television stations, cable system operators and "spot" advertisers, and program syndicators for the data they require for their operations. NSI diary data for individual markets and cable systems are gathered for each four-week "cycle" from approximately 100,000 television households, each of whom is asked to record all television viewing by every household member during a one-week period. It is significant to emphasize the fact that the NSI sample includes cable and non-cable households in every U.S. county, and from subscribers to large and small cable systems

The NPM and NSI sample size difference is due in large measure to the fact that a significant investment in time and money is required to recruit and equip each selected household for the NPM sample, and then to process the myriad data that can be gathered from meters. In comparison, the overall cost per in-tab diary household is relatively moderate. Another major reason for the greater size of the NSI sample is the need to gather

multiple samples each with enough "in-tab households" to permit the production of statistically reliable audience reports for approximately 200 separate markets.

We have taken the position in prior proceedings that Nielsen Station Index (diary) data are a reliable, accurate source of data with respect to the viewing of non-network programs via distant signals in cable households. We have maintained this position while acknowledging that there are problems with all diary studies - as with any research which requires active cooperation from respondents. For example, it has been shown that data from diaries may not reflect all the viewing by all household members; that the households which maintain diaries and return them to the research company (where they are referred to as "in-tab diaries") may not be representative of the total population. These criticisms are well-known and Nielsen continues to revise its procedures to minimize any adverse effect on survey results.

However, it is important to bear in mind that the NSI data are obtained from a very large number of cable households, and that diary-based "viewing" estimates are based upon handwritten diary entries which require active involvement on the part of respondents.

Metered data have also been subject to criticism, particularly the "old" methodology that relied entirely on data with respect to "tuning" - i.e. determining if a TV set is "on" or "off" and, if "on", the channel to which it is tuned. This type of measurement equated "tuning" with "viewing", although it was known that some metered sets were "on" when no person was in the room with the TV set or in the house.

However, recent developments including the change to "people meters", which require some positive action on the part of viewers, have ameliorated the "tuning vs. viewing" problem, and virtually all national advertisers and their agencies, networks and station groups, and the producers/distributors of television programming place great reliance upon the accuracy of NPM (metered) research data.

In this proceeding we are, for the first time, offering the Tribunal cable household distant signal viewing data based on both NSI (diary) and NPM (metered) data, for four 4-week cycles.

The record of our past testimony will reflect our intention to commission studies based upon metered data when reliable, statistically significant metered measurement of distant signal

viewing became available. With the increase in cable penetration to over 62% at the end of 1990, we now believe that we can offer the Tribunal NPM meter-based data with respect to distant signal viewing of non-network programming in cable households.

By presenting both diary-based and meter-based data for the same four "cycles" - four weeks in each February, May, July and November - we believe we are responding to the maximum possible extent to the Tribunal's desire for reliable viewing data.

Mr. Paul Lindstrom, the A.C. Nielsen Company vice president who was primarily responsible for developing the "Special Metered Study", including sample selection, will sponsor and summarize the findings from the meter study. I am sponsoring and shall summarize the data derived from the "Special Study" based on diary data.

We are calling the Tribunal's attention to certain differences between the studies. For each study, different criteria were used to select the sample of stations. The meter-based study utilizes a stratified random sample, while the diary-based study sample consists of those stations serving large numbers of subscribers on a full-time distant signal basis. Of the 130

stations in the diary-based study, 61 also happen to have been designated by Nielsen statisticians for the meter-based study. We selected the 130 stations for the diary study on essentially the same basis we used for previous studies. Mr. Lindstrom will discuss the procedure Nielsen statisticians used to select the 180 stations for their meter-based study.

In the first paragraph of this lengthy Foreword, I said that "during 1990, non-network syndicated series, specials and movies account for more than 80% of all viewing - in all cable households - of all categories of non-network 'distant signal' programming." Here are the actual share figures for "Program Supplier" series/specials/movies from the two calendar year 1990 studies:

. The NSI Diary Study share of HHVH is 80.7%.

. The NPM Metered Study share of HHVH is 83.2%

"PROGRAM SUPPLIERS" REPRESENT 108 CLAIMANTS IN THIS PROCEEDING

In this proceeding, "Program Suppliers" represent 108 claimants whose works (series, specials, movies) were licensed to

television stations, broadcast by these stations during 1990, and simultaneously retransmitted via "distant signals" by cable systems.

Program Suppliers Exhibit (ARC-1) lists these 108 claimants, and indicates for each the number assigned to their timely-filed claims by the Tribunal. (In two instances, two numbers have been assigned to the same claimant.) This is the largest number of claimants we have represented. The number of claimants in our group has increased steadily, year by year. We represented 78 producers/distributors of syndicated programs in the calendar year 1983 proceeding and 104 in the 1989 proceeding.

For this calendar year 1990 distribution proceeding, as we have in all prior years, MPAA has offered representation to all organizations that filed a timely claim for a share of the 1990 fund, and which we tentatively identified from the claim as a producer or distributor of syndicated programs. It has also been our practice to alert parties we have represented in prior proceedings as well as other organizations who have requested information from us regarding the Tribunal's activities as to when they must file claims with the CRT, what their claims must specify, and other pertinent information.

Each claimant who elects to part of our group has executed a voluntary "Representation Agreement" with MPAA mandating our representation of its claim before the Tribunal in this proceeding.

THE 1990 SPECIAL NIELSEN DIARY-BASED STUDY

In the 1979 "Notice of Final Determination," the Tribunal assessed the data developed from that year's diary-based study as "the single most important piece of evidence...We have concluded that this study does have probative value in establishing the entitlement of claimants in accordance with some but not all of the criteria. ... Its stability of results over the years, and even after proposed corrections by other claimants, tends to give the Tribunal confidence that the [Nielsen Special Study] results are reliable."

Over the years, numerous suggestions for improving the diary-based studies (e.g. "increase the number of sampled stations") have been proposed by the Tribunal, and at each proceeding, our adversaries have sought to discredit the diary studies, generally on the basis of the shortcomings inherent in the diary

methodology, for example the "completion rate" (only about half of the households to whom diaries are sent, complete and return them to Nielsen).

We - and Nielsen - have consistently responded to the Tribunal's suggestions, and to the extent possible, to our adversaries's criticism. We continue to maintain that the Nielsen diary-based studies do provide the Tribunal with objective, factual data to facilitate its deliberations with respect to allocating the total fund among the principal claimant categories.

Sample Station Selection

The "starting point" for the 1990 Special Diary Study - as it has been for all prior studies - is the designation of Sample Stations. These stations are selected on the basis of the number of "full-time distant-signal Form 3 cable system households." In this process, no distinction is made between independents (including "superstations"), network affiliates, and non-commercial stations. We consider data only from Form 3 systems for two basic reasons: (1) only Form 3 statements of account differentiate between "local" and "distant" signals they

retransmit, and (2) 97% of the total 1990 fund was remitted by Form 3 cable systems.

The "full-time distant signal households" data used for sample selection are compiled by CDC from the Statements of Account filed by all cable systems.

The data used to select the 1990 sample were generated by CDC on December 10, 1991. We reviewed this list and made a "first cut" selection of the sample based upon the following criteria:

1. The number of full-time distant signal households receiving a station was 80,000 or more during both the January-June (1990-1) and July-December (1990-2) accounting periods, or
2. The station ranked among the "Top 125" per a weighting formula developed by CDC, which takes into account the number of distant signal households served in previous accounting periods, and
3. For commercial stations, data regarding daily program schedules throughout 1990 had been obtained by MPAA from TV Data, an organization that provides this information to newspapers, cable systems, research companies, program distributors and other organizations involved in television programming.

Based upon these 1991 CDC data, an initial selection of 151 stations was made: 55 Independents, 72 ABC, CBS, NBC affiliates, and 24 non-commercial stations. Subsequently, based in part on the availability of more precise "distant signal households" data from CDC, and deleting commercial stations for which TV Data program schedules for 1990 were not available, the sample was reduced to 130 stations: 42 Independents, 64 ABC, CBS, NBC affiliates, and 24 non-commercial stations.

Program Suppliers Exhibit (ARC-2) lists the call signs, location, and "type" of the 130 1990 diary study sample stations.

As shown in Program Suppliers Exhibit (ARC-3), over 94% of the \$161,790,341 total 1990 license fees remitted by Form 3 cable were paid for the 130 stations which comprise the 1990 diary study sample.

DIARY STUDY "VIEWING" SHARES FOR EACH CATEGORY

The "Viewing" (Percent of Total of Household Viewing Hours) shares for each principal claimant category, based on the

"Special Diary Study" data, four "cycles", 1989 and 1990 are shown below:

| | <u>1989</u> | <u>1990</u> |
|-------------------------------------|-------------|-------------|
| <u>SYND.SERIES/SPECIALS/MOVIES</u> | 80.47% | 80.68% |
| <u>MAJOR SPORTS</u> | 12.66 | 10.34 |
| <u>LOCAL</u> | 4.56 | 5.70 |
| <u>DEVOTIONAL</u> | 0.22 | 0.17 |
| <u>NON-COMMERCIAL(ALL PROGRAMS)</u> | 2.06 | 3.11 |

As in prior years, the viewing share figure for the non-commercial stations reflects the viewing via distant signals in cable households of all programs, of all type, from all sources, broadcast by these stations. Among these programs are many that would be classified as "Syndicated Series" and "Movies" and should be added to the share figure for that category.

Program Suppliers Exhibits (ARC-4) present these viewing data in graphic form. Either graph shows the stability of the Syndicated Series/Specials/Movies share - above 80% in both years. For other categories, the graph indicates reduced shares for Major Sports and Devotional and gains for the Local and Non-Commercial categories.

My final exhibit in this opening phase is a listing of the 5,000 works which comprise the Syndicated Series/Movies/Specials broadcast by the 1990 diary study sample stations. It is the viewing of these programs received by "distant" cable systems and retransmitted to their subscribers that is the basis of our claim. Exhibit 5 lists these programs alphabetically by title, starting with \$1,000,000 Duck, a very costly film that absolutely did not lay any golden eggs for the studio that produced it. It was apparently no more attractive to persons in cable households than it was to theatergoers. The producer's share of the compulsory license fees collected from cable systems will not significantly help recoup its investment in this film. Its 34,488 household viewing hours amount to a 0.002% share of the cable household viewing hours of all programs in the syndicated series/specials/ movies category.

I declare under penalty of perjury that the foregoing
testimony is true and correct, and of my personal
knowledge.

Executed on August 16, 1993.

Allen R. Cooper
Allen R. Cooper

P.S. Exhibit (ARC-1)

| <u>Claim #</u> | <u>Claimant Organization</u> |
|----------------|---|
| 605 | All American Television, Inc. |
| 256 | Almi Pictures, Inc./Krypton Intl. |
| 704 | Atlantis Releasing Inc. |
| 708 | Barry & Enright Productions |
| 551 | Broadway Video Enterprises |
| 417 | Califon Productions, Inc. |
| 139 | Canadian Broadcasting Corp. |
| 63 | Stephen J. Cannell Productions, Inc. |
| 421 | Capital of Texas Public Telecommunications Council |
| 228 | CBS, Inc. |
| 324 | Chamber of Commerce of USA |
| 347 | Claster Television, Inc. |
| 789 | Cox Enterprises, Inc. |
| 418 | CPT Holdings, Inc. |
| 430 | Crown International Pictures, Inc. |
| 336 | Crystal Pictures, Inc. |
| 366 | C.B. Distribution Co. |
| 200 | DIC Animation City, Inc./DIC Enterprises |
| 452 | Dick Clark Productions, Inc. |
| 189 | Walt Disney Company and Buena Vista Television |
| 70 | Dow Jones & Company, Inc. |
| 349 | Filmtel Intl. Corp. |
| 146 | Fishing the West |
| 541 | Four Star Intl./Gold Key Ent. |
| 728 | Fox-Lorber, Inc. |
| 353 | Fries Entertainment Inc. |
| 795 | Gannett Co., Inc./GTG Entertainment |
| 370 | Gaylord Production Co. |
| 369 | Gaylord Program Services, Inc. |
| 487 | Genesis Entertainment/Gannaway Enterprises, Inc. |
| 136 | Glen-Warren Productions Ltd. |
| 157 | Golden Gaters Productions, Inc. |
| 132 | Samuel Goldwyn Company |
| 529 | Group W Productions, Inc. (Westinghouse Broadcasting, Inc.) |
| 134 | Larry Harmon Pictures Corp. |
| 280 | Hearst Entertainment Distribution, Inc. |
| 738 | Heritage Entertainment, Inc. |
| 709 | Inter Telespan, Inc. |
| 5 | ITC Distribution, Inc. |
| 443 | ITV, Westcom TV Group |
| 416 | Jeopardy Productions, Inc. |
| 149 | Johnson Publishing Co., Inc. |
| 546 | Kelly Bros. dba Kelly News & Entertainment |
| 642 | King World Productions |
| 273 | LBS Communications Inc. |
| 82 | Levy-Gardner-Laven Productions |
| 181 | Lionheart TV International |
| 22 | Lorimar Telepictures Corp. |
| 476 | Major League Baseball Properties, Inc. |
| 258 | Metro-Goldwyn-Mayer, Inc. |
| 826 | MG/Perin, Inc. |
| 827 | MG/Perin, Inc/Night Flight Inc. |
| 147 | Minneapolis Boxing & Wrestling Club, Inc. |

| <u>Claim #</u> | <u>Claimant Organization</u> |
|----------------|--|
| 183 | MOSO Productions |
| 466 | MTM Enterprises, Inc. |
| 151 | National Basketball Association |
| 600 | National Geographic Society |
| 153 | National Hockey League Services, Inc. |
| 468 | National Peregrine, Inc. (Century Group Ltd.) |
| 415 | Nelvana Enterprises Inc. |
| 44 | New Family Company |
| 649 | New Visions Entertainment Corp. |
| 540 | New World Entertainment, Ltd. |
| 148 | NFL Films, Inc. |
| 167 | Oliver Productions, Inc. |
| 371 | Opryland USA Inc. |
| 62 | Orbis Communications, Inc. (Carolco Television Inc.) |
| 351 | Orion Pictures Corp. |
| 813 | Jim Owens Entertainment, Inc. |
| 550 | Palladium Limited Partners |
| 9 598 | Pandora Int'l Entertainment Group, Inc. |
| 560 | Paramount Pictures Corp. |
| 46 | Perennial Pictures Film Corp. |
| 623 | Picturmedia Ltd. |
| 626 | Proserv Television, Inc. |
| 327 | Protele, Inc. (Univisa, Inc.) |
| 646 | Qintex Entertainment, Inc. |
| 665 | Raycom, Inc. |
| 330 | Recording Industry Association of America, Inc. |
| 644 | Republic Pictures Corp. |
| 655 | Rhodes Enterprises Inc. |
| 703 | Rodgers and Hammerstein Organization |
| 155 | Berl Rotfeld Productions, Inc. |
| 154 | Rotfeld and Rotfeld Productions, Inc. |
| 350 | Saban International Services, Inc. |
| 528 | SFM Media Corp. |
| 156 | Sports Legends, Inc. |
| 81 | D.L. Taffner Ltd. |
| 301 | Taft Entertainment Co. |
| 300 | Teleworld, Inc. |
| 643 | Time Life Films/Home Box Office, Inc. |
| 619 | Titan Sports, Inc. |
| 640 | Trans Atlantic Distributors |
| 694 | Tribune Entertainment Co. |
| 212 | Turner Broadcasting System, Inc. |
| 213 | Turner Entertainment Co. |
| 758 | Television Programming Enterprises |
| 475 | Twentieth Century Fox Film Corp. |
| 208 | Universal City Studios Inc., MCA et al. |
| 6 | Univision, Inc. |
| 12 | UPA Productions of America |
| 491 | Viacom International, Inc. |
| 23 | Warner Bros. Inc. |
| 96 | Weiss Global Ent. |
| 443 | Westcom TV Group Ltd. |
| 248 | World Events Productions, Ltd. |
| 164 | Worldvision Enterprises, Inc. |
| 249 | Zodiac Entertainment, Inc. |

SAMPLE STATIONS FOR 1990 "SPECIAL (DIARY) STUDY"

| Call Sign | Market | "Original Sample" | "Final Sample" | FTD Hhlds. 12-10-91 | FTDHHlds. 3-1-93 |
|--------------|-----------------------|----------------------|-------------------|------------------------|---------------------|
| INDEPENDENTS | | (55) | (42) | | |
| KBHK | San Francisco | Yes | Yes | 387,262 | 401,409 |
| KCAL | Los Angeles | Yes | Yes | 238,964 | 270,637 |
| KCOP | Los Angeles | Yes | Yes | 156,197 | 175,321 |
| KFCB | Concord, CA | Yes | No | 240,571 | |
| KICU | San Jose | Yes | Yes | 352,989 | 390,855 |
| KMEX(S) | Los Angeles | Yes | Yes | 78,965 | 78,965 |
| KMSP | Minneapolis-St. Paul | Yes | Yes | 127,440 | 129,631 |
| KOFY | San Francisco-Oakland | Yes | Yes | 132,006 | 156,900 |
| KPTV | Portland, OR | Yes | Yes | 175,666 | 172,598 |
| KSHB | Kansas City | Yes | Yes | 202,600 | 206,543 |
| KSTW | Seattle-Tacoma | Yes | Yes | 229,520 | 233,682 |
| KTLA | Los Angeles | Yes | Yes | 845,461 | 1,153,583 |
| KTSF(S) | San Francisco | Yes | No | 223,157 | |
| KTTV | Los Angeles | Yes | Yes | 961,144 | 1,040,336 |
| KTVT | Dallas-Ft. Worth | Yes | Yes | 337,198 | 565,891 |
| KTVU | Oakland-Sn Fran. | Yes | Yes | 616,306 | 645,329 |
| KTXH | Houston | Yes | No | 81,585 | |
| KTXL | Sacramento | Yes | Yes | 542,052 | 549,713 |
| KWGN | Denver | Yes | Yes | 179,724 | 645,685 |
| KXLN | Rosenburg, TX | Yes | No | 46,853 | |
| KXTX | Dallas-Ft. Worth | Yes | Yes | 198,344 | 218,326 |
| WATL | Atlanta | Yes | No | 74,446 | |
| WBFF | Baltimore | Yes | Yes | 541,488 | 478,922 |
| WCFC(S) | Chicago | Yes | No | 129,644 | |
| WDCA | Washington | Yes | Yes | 409,451 | 415,224 |
| WFLD | Chicago | Yes | Yes | 225,592 | 278,600 |
| WFXT | Boston | Yes | Yes | 160,969 | 147,933 |
| WGBS | Philadelphia | Yes | Yes | 210,210 | 174,257 |
| WGN | Chicago | Yes | Yes | 18,239,412 | 20,074,537 |
| WGNO | New Orleans | Yes | No | 67,543 | |
| WGNX | Atlanta | Yes | Yes | 219,423 | 219,426 |
| WHCT | Hartford | Yes | No | 68,020 | |
| WKBD | Detroit | Yes | Yes | 513,608 | 490,543 |
| WKCF | Clermont, FL | Yes | No | 49,128 | |
| WLTV(S) | Miami | Yes | Yes | 82,065 | 108,044 |
| WLVI | Boston-Cambridge | Yes | Yes | 278,804 | 299,762 |
| WNJU | Newark, NJ | Yes | Yes | 127,422 | 150,981 |
| WNYW | New York | Yes | Yes | 434,254 | 450,901 |
| WOAC | Canton, OH | Yes | No | 44,574 | |
| WPGH | Pittsburgh | Yes | Yes | 171,990 | 182,896 |
| WPHL | Philadelphia | Yes | Yes | 428,126 | 464,650 |
| WPIX | New York | Yes | Yes | 3,056,844 | 3,432,941 |
| WPTT | Pittsburgh | Yes | No | 83,312 | |
| WSBK | Boston | Yes | Yes | 1,793,720 | 2,089,942 |
| WTBS | Atlanta | Yes | Yes | 37,474,268 | 39,945,709 |
| WTMV | Lakeland, FL | Yes | No | 117,292 | |
| WTOG | St. Petersburg-Tampa | Yes | Yes | 108,122 | 108,123 |
| WTTG | Washington | Yes | Yes | 249,438 | 269,553 |
| WTTV | Indianapolis | Yes | Yes | 118,692 | 118,693 |
| WTWS | New London, CT | Yes | No | 110,902 | |
| WTFX | Philadelphia | Yes | Yes | 787,410 | 857,714 |
| WUAB | Cleveland-Lorain | Yes | Yes | 498,076 | 500,102 |
| WVTV | Milwaukee | Yes | Yes | 93,977 | 93,776 |
| WWOR | New York, Secaucus | Yes | Yes | 11,753,536 | 12,452,526 |
| WXIX | Cincinnati | Yes | Yes | 218,361 | 245,010 |

| <u>Call</u> <u>Sign</u> | <u>Market</u> | <u>"Original</u> <u>Sample"</u> | <u>"Final</u> <u>Sample"</u> | <u>FTD Hhlds.</u> <u>12-10-91</u> | <u>FTDHhlds.</u> <u>3-1-93</u> |
|----------------------------|----------------------|------------------------------------|---------------------------------|--------------------------------------|-----------------------------------|
| | | (72) | (64) | | |
| ABC,CBS,NBC AFFILIATES | | | | | |
| KABC | Los Angeles | Yes | Yes | 184,160 | 221,211 |
| KARK | Little Rock | Yes | No | 101,070 | |
| KATU | Portland, OR | Yes | Yes | 102,924 | 99,855 |
| KATV | Little Rock | Yes | Yes | 98,586 | 98,586 |
| KCBS | Los Angeles | Yes | Yes | 184,402 | 221,633 |
| KCNC | Denver | Yes | Yes | 156,488 | 622,449 |
| KCRA | Sacramento | Yes | Yes | 372,184 | 371,795 |
| KDKA | Pittsburgh | Yes | Yes | 98,536 | 111,928 |
| KFMB | San Diego | Yes | Yes | 121,857 | 121,857 |
| KGO | San Francisco | Yes | Yes | 256,031 | 293,897 |
| KGW | Portland,OR | Yes | Yes | 102,102 | 97,132 |
| KMBC | Kansas City | Yes | No | 89,247 | |
| KMGH | Denver | Yes | Yes | 130,029 | 595,990 |
| KMST | Monterey, CA | Yes | Yes | 153,568 | 153,568 |
| KNBC | Los Angeles | Yes | Yes | 132,854 | 169,904 |
| KNSD | San Diego | Yes | No | 125,726 | |
| KOIN | Portland,OR | Yes | Yes | 107,166 | 104,097 |
| KPIX | San Francisco | Yes | Yes | 336,474 | 363,050 |
| KRON | San Francisco | Yes | Yes | 192,910 | 217,803 |
| KSBW | Salinas,CA | Yes | Yes | 168,268 | 168,268 |
| KSDK | St. Louis | Yes | Yes | 86,209 | 86,209 |
| KSL | Salt lake City | Yes | Yes | 96,400 | 98,564 |
| KSNT | Topeka | Yes | Yes | 97,468 | 97,469 |
| KTHV | Little Rock | Yes | No | 80,754 | |
| KUSA | Denver | Yes | Yes | 160,992 | 626,953 |
| KUTV | Salt Lake City | Yes | Yes | 90,772 | 92,936 |
| KVOS | Bellingham (Seattle) | Yes | Yes | 333,646 | 333,648 |
| KXAS | Dallas-Ft. Worth | Yes | Yes | 93,831 | 75,049 |
| KYW | Philadelphia | Yes | Yes | 147,466 | 169,703 |
| WABC | New York | Yes | Yes | 332,670 | 493,822 |
| WAGA | Atlanta | Yes | Yes | 139,205 | 143,329 |
| WBAL | Baltimore | Yes | Yes | 344,248 | 258,807 |
| WBBM | Chicago | Yes | Yes | 204,974 | 340,783 |
| WBNS | Columbus,OH | Yes | Yes | 154,200 | 162,454 |
| WBRE | Wilkes Barre | Yes | Yes | 96,774 | 105,016 |
| WBZ | Boston | Yes | Yes | 123,910 | 120,648 |
| WCAU | Philadelphia | Yes | Yes | 195,066 | 277,241 |
| WCBS | New York | Yes | Yes | 176,729 | 194,857 |
| WCDC | Adams,MA (Sat.) | Yes | No | 89,991 | |
| WDIV | Detroit | Yes | Yes | 121,870 | 123,460 |
| WDTN | Dayton | Yes | Yes | 96,050 | 158,386 |
| WFAA | Dallas-Ft. Worth | Yes | Yes | 163,556 | 163,556 |
| WFLA | Tampa | Yes | No | 70,815 | |
| WFMJ | Youngstown | Yes | Yes | 142,118 | 171,780 |
| WHIO | Dayton | Yes | Yes | 146,438 | 146,474 |
| WIBW | Topeka | Yes | Yes | 108,804 | 108,804 |
| WIS | Columbia,SC | Yes | No | 107,680 | |
| WJAR | Providence | Yes | Yes | 107,990 | 89,938 |
| WJBK | Detroit | Yes | Yes | 65,918 | 65,918 |
| WJZ | Baltimore | Yes | Yes | 373,539 | 331,448 |
| WKBN | Youngstown | Yes | Yes | 132,426 | 132,429 |
| WKEF | Dayton | Yes | Yes | 167,930 | 172,047 |
| WLYH | Lancaster-Lebanon,PA | Yes | No | 112,277 | |
| WMAR | Baltimore | Yes | Yes | 299,048 | 233,502 |
| WMTW | Poland Spring,ME | Yes | Yes | 81,716 | 81,767 |
| WMUR | Manchester,NH | Yes | Yes | 67,718 | 67,718 |

| <u>Call</u> <u>Sign</u> | <u>Market</u> | <u>"Original</u> <u>Sample"</u> | <u>"Final</u> <u>Sample"</u> | <u>FTD Hhlds.</u> <u>12-10-91</u> | <u>FTDHHlds.</u> <u>3-1-93</u> |
|---|----------------------|------------------------------------|---------------------------------|--------------------------------------|-----------------------------------|
| <u>ABC, CBS, NBC AFFILIATES (CONTINUED)</u> | | | | | |
| WNBC | New York | Yes | Yes | 169,896 | 188,024 |
| WNEP | Scranton | Yes | Yes | 204,620 | 234,195 |
| WPRI | Providence | Yes | Yes | 45,575 | 55,735 |
| WPVI | Philadelphia | Yes | Yes | 197,155 | 237,806 |
| WPXI | Pittsburgh | Yes | Yes | 113,394 | 104,513 |
| WRDC | Durham, NC (WPTF) | Yes | No | 63,925 | |
| WSB | Atlanta | Yes | Yes | 164,264 | 174,378 |
| WSYX | Columbus, OH | Yes | No | 130,294 | |
| WTAE | Pittsburgh | Yes | No | 88,963 | |
| WVIT | Hartford-New Britain | Yes | Yes | 87,323 | 87,324 |
| WVTM | Birmingham | Yes | Yes | 60,392 | 84,328 |
| WWLP | Springfield, MA | Yes | Yes | 90,404 | 92,961 |
| WWSB | Sarasota | Yes | Yes | 119,854 | 119,855 |
| WXIA | Atlanta | Yes | Yes | 330,250 | 481,337 |
| WXYZ | Detroit | Yes | Yes | 92,084 | 92,602 |
| WYOU | Scranton | Yes | Yes | 94,846 | 39,733 |

| <u>Call</u> <u>Sign</u> | <u>Market</u> | <u>"Original</u> <u>Sample"</u> | <u>"Final</u> <u>Sample"</u> | <u>FTD Hhlds.</u> <u>12-10-91</u> | <u>FTDHHlds.</u> <u>3-1-93</u> |
|-----------------------------------|----------------------|------------------------------------|---------------------------------|--------------------------------------|-----------------------------------|
| <u>NON-COMMERCIAL/EDUCATIONAL</u> | | | | | |
| | | (24) | (24) | | |
| KCET | Los Angeles | Yes | Yes | 390,071 | 411,962 |
| KCPT | Kansas City | Yes | Yes | 81,976 | 81,977 |
| KCTS | Seattle | Yes | Yes | 143,749 | 162,095 |
| KERA | Dallas-Ft. Worth | Yes | Yes | 245,672 | 247,054 |
| KQED | San Francisco | Yes | Yes | 164,292 | 191,125 |
| KRMA | Denver | Yes | Yes | 131,592 | 562,769 |
| KTCA | St. Paul-Minneapolis | Yes | Yes | 73,760 | 66,218 |
| KUED | Salt Lake City | Yes | Yes | 114,524 | 116,688 |
| KUHT | Houston | Yes | Yes | 133,062 | 133,062 |
| WBGU | Lima, OH | Yes | Yes | 54,381 | 62,055 |
| WGBH | Boston | Yes | Yes | 159,082 | 180,265 |
| WGTV | Athens-Atlanta | Yes | Yes | 64,701 | 64,601 |
| WHA | Madison | Yes | Yes | 231,686 | 239,343 |
| WHYY | Wilmington-Philadel. | Yes | Yes | 78,720 | 71,054 |
| WLIW | Garden City, NY | Yes | Yes | 121,224 | 121,224 |
| WLPB | Baton Rouge | Yes | Yes | 190,598 | 190,599 |
| WNET | New York-Newark | Yes | Yes | 263,817 | 306,313 |
| WNJS | Camden, NJ | Yes | Yes | 63,806 | 5,615 |
| WOSU | Columbus | Yes | Yes | 135,484 | 135,484 |
| WPBT | Miami | Yes | Yes | 183,846 | 183,847 |
| WQED | Pittsburgh | Yes | Yes | 91,239 | 69,963 |
| WTTW | Chicago | Yes | Yes | 499,132 | 526,677 |
| WTVS | Detroit | Yes | Yes | 113,542 | 93,131 |
| WVIA | Scranton | Yes | Yes | 702,322 | 702,324 |

Note: "FTD Hhlds" data relate to Form 3 systems, 1990-1 and 1990-2

COMPULSORY LICENSE FEES REMITTED BY FORM 3 CABLE SYSTEMS
FOR RETRANSMISSION OF 1990 DIARY STUDY SAMPLE STATIONS

| <u>STATION CATEGORY</u> | <u>1990 LICENSE FEES</u> | <u>% OF TOTAL</u> |
|------------------------------------|--------------------------|-------------------|
| <u>SAMPLE STATIONS</u> | | |
| Independents(42) | \$145,161,335 | 89.72 |
| Network Affiliates(64) | 5,329,596 | 3.29 |
| Non-Commercial(24) | 1,901,469 | 1.18 |
| Total Sample Stations(130) | \$152,392,400 | 94.19 |
| <u>NON-SAMPLE STATIONS</u> | | |
| All Non-Sample Stations (876) | 9,397,941 | 5.81 |
| <u>TOTAL, ALL STATIONS*(1,006)</u> | <u>\$161,790,341</u> | <u>100.00</u> |

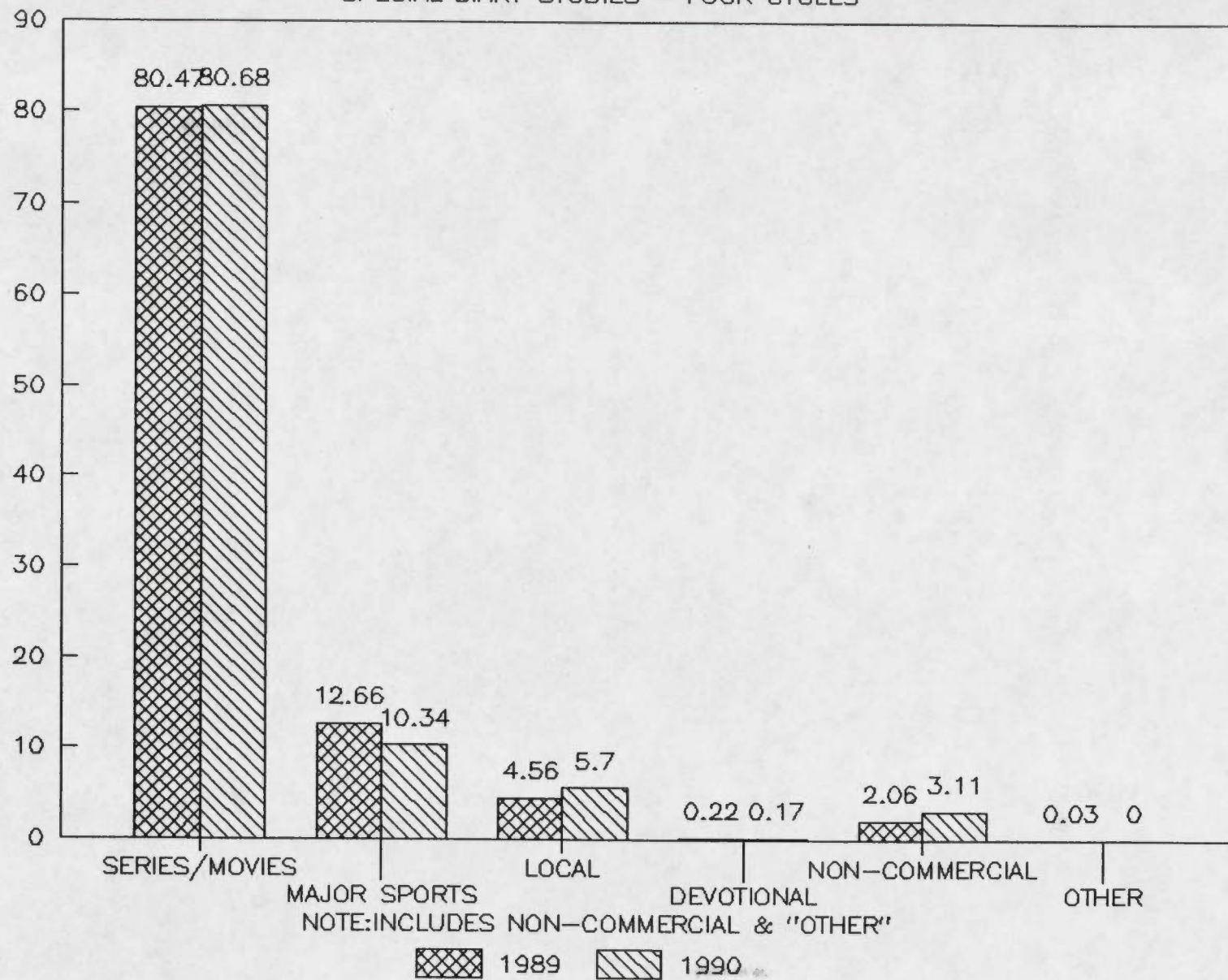
*Including Canadian and Mexican stations.

Source: Compiled by Cable Data Corporation from Statements of Account filed by all Form 3 cable systems.

"VIEWING" SHARES, 1989-1990

SPECIAL DIARY STUDIES - FOUR CYCLES

TOTAL, ALL NON-NETWORK PROGRAMMING = 100%



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1990 PROPERTIES ALPHABETICALLY

PAGE 1

| T Y P | RIB CODE | Property-Title | Rel- Year | Household Viewing Hours |
|-------------|-------------|---|--------------|-------------------------------|
| | 22320 | \$1,000,000 DUCK | 1971 | 34,488 |
| S | 19011 | \$1,000,000 VIDEO CHALLENGE | | 18,668 |
| | 19844 | 2001 A SPACE ODYSSEY | 1968 | 8,580 |
| | 27492 | 2010: ODYSSEY TWO | 1984 | 586,149 |
| | 26357 | 2020 TEXAS GLADIATORS | 1984 | 6,036 |
| S | 15609 | 227 | | 125,214 |
| | 22288 | 240-ROBERT | 1979 | 858 |
| | 15158 | 30 WINCHESTER FOR EL DIABLO | 1965 | 0 |
| | 13650 | 633 SQUADRON | 1964 | 0 |
| S | 14070 | A-TEAM, THE | | 12,123,330 |
| S | 01664 | ABBOTT & COSTELLO | | 468,862 |
| | 00005 | ABBOTT AND COSTELLO GO TO MARS | 1953 | 0 |
| | 00006 | ABBOTT AND COSTELLO IN HOLLYWOOD | 1945 | 0 |
| | 00011 | ABBOTT AND COSTELLO MEET FRANKENSTEIN | 1948 | 3,312 |
| | 27571 | ABDUCTED | 1986 | 39,766 |
| | 00018 | ABE LINCOLN IN ILLINOIS | 1940 | 26,884 |
| S | 19837 | ABIGAIL | | 0 |
| | 00020 | ABILENE TOWN | 1946 | 0 |
| | 00022 | ABOMINABLE DR. PHIBES, THE | 1971 | 0 |
| | 29446 | ABOUT LAST NIGHT | 1986 | 11,556 |
| | 00028 | ABOVE SUSPICION | 1943 | 0 |
| | 25049 | ABSENCE OF MALICE | 1981 | 237,637 |
| | 19019 | ARSENT MINDED PROFESSOR, THE | 1961 | 76,090 |
| | 29084 | ABSOLUTE BEGINNERS | 1986 | 0 |
| | 21169 | ACES HIGH | 1976 | 0 |
| | 23428 | ACORN PEOPLE, THE | 1981 | 0 |
| | 57928 | ACORRALADO | | 0 |
| | 56960 | ACORRALADOS | | 0 |
| | 20317 | ACROSS THE GREAT DIVIDE | 1976 | 0 |
| | 00053 | ACROSS THE PACIFIC | 1942 | 7,256 |
| | 00057 | ACROSS THE WIDE MISSOURI | 1951 | 929,404 |
| | 26407 | ACT OF VENGEANCE | 1986 | 64,268 |
| | 00066 | ACTION IN THE NORTH ATLANTIC | 1943 | 153,973 |
| | 29522 | ACTION JACKSON | 1988 | 565,260 |
| | 00072 | ADA | 1961 | 369,527 |
| | 24981 | ADAM | 1983 | 0 |
| | 21511 | ADAM AT 6 A.M. | 1970 | 0 |
| | 00075 | ADAM'S RIB | 1949 | 9,100 |
| S | 95164 | ADDA | | 0 |
| S | 01668 | ADDAMS FAMILY, THE | | 4,666,284 |
| S | 04233 | ADELANTE | | 1,556 |
| | 56959 | ADIOS AMOR | 1971 | 0 |
| | 56954 | ADIOS, GRINGO | 1966 | 0 |
| S | 04503 | ADIVINELO CON SENAS | | 0 |
| | 21266 | ADULTERESS, THE | 1976 | 0 |
| | 26464 | ADVENTURES OF BUCKAROO BANZAI | 1984 | 14,786 |
| | 27360 | ADVENTURES OF CUPLY AND HIS GANG | 1947 | 0 |
| S | 95327 | ADVENTURES OF DON COYOTE AND SANCHE PANDA | | 32,295 |
| | 20154 | ADVENTURES OF FRONTIER FREMONT, THE | 1976 | 1,776,166 |
| | 30053 | ADVENTURES OF HUCKLEBERRY FINN, THE | 1985 | 29,032 |
| | 00122 | ADVENTURES OF NICK CARTER, THE | 1972 | 0 |
| S | 01669 | ADVENTURES OF OZZIE AND HARRIET, THE | | 0 |
| | 00126 | ADVENTURES OF ROBIN HOOD, THE | 1938 | 4,752,294 |

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1990 PROPERTIES ALPHABETICALLY

PAGE 2

| T Y P | BIB CODE | Property-Title | Rel- Year | Household Viewing Hours |
|-------------|-------------|--|--------------|-------------------------------|
| | 20318 | ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER, TH | 1975 | 0 |
| S | 98219 | ADVENTURES OF THE LONE RANGER | | 0 |
| | 18378 | ADVENTURES OF THE QUEEN | 1975 | 0 |
| | 19894 | ADVENTURES OF THE WILDERNESS FAMILY, THE | 1975 | 19,344 |
| | 23341 | ADVICE TO THE LOVELORN | 1981 | 0 |
| | 00144 | AFFAIR IN RENO | 1957 | 48,329 |
| | 00156 | AFFAIRS OF GERALDINE | 1946 | 0 |
| | 20863 | AFRICA SCREAMS | 1949 | 535 |
| | 00165 | AFRICAN QUEEN, THE | 1951 | 81,786 |
| | 30073 | AFTER DARKNESS | 1985 | 0 |
| S | 18674 | AFTER HOURS | | 92,336 |
| | 00172 | AFTER THE FOX | 1966 | 3,320 |
| | 28460 | AFTER THE PROMISE | 1987 | 3,212 |
| | 20066 | AGAINST A CROOKED SKY | 1975 | 20,510 |
| | 26822 | AGAINST ALL ODDS | 1984 | 112,987 |
| S | 19973 | AGAINST THE LAW | | 167,974 |
| | 23524 | AGATHA | 1979 | 2,181 |
| | 26573 | AGATHA CHRISTIE'S 13 AT DINNER | 1985 | 25,970 |
| | 24997 | AGATHA CHRISTIE'S CARIBBEAN MYSTERY | 1983 | 9,048 |
| | 27474 | AGATHA CHRISTIE'S MURDER IN THREE ACTS | 1986 | 13,260 |
| | 23918 | AGATHA CHRISTIE'S MURDER IS EASY | 1981 | 13,642 |
| | 26149 | AGATHA CHRISTIE'S MURDER WITH MIRRORS | 1985 | 599,246 |
| | 25065 | AGATHA CHRISTIE'S SPARKLING CYANIDE | 1983 | 29,230 |
| | 24319 | AGENCY | 1981 | 5,274 |
| | 56955 | AGENTE 00 SEXY | 1972 | 0 |
| | 56956 | AGENTE 003: OPERATION OCEANO | | 0 |
| | 58196 | AGENTE ESPECIAL LK, EL | | 0 |
| S | 05339 | AGRI COUNTRY | | 10,800 |
| S | 05342 | AGRICULTURE USA | | 0 |
| S | 04168 | AGUA VIVA | | 42,850 |
| | 57892 | AGUJERO EN LA PARED, EL | | 0 |
| | 56952 | AH QUE VIEJAS TAN CALIENTES | | 0 |
| | 00199 | AIR FORCE | 1943 | 19,335 |
| | 22941 | AIRPLANE | 1980 | 341,268 |
| | 26770 | AIRPLANE II: THE SEQUEL | 1982 | 129,979 |
| | 00205 | AIRPORT | 1970 | 29,679 |
| | 20864 | AIRPORT '77 | 1977 | 0 |
| S | 14605 | AIRWOLF | | 4,177,182 |
| S | 05345 | AL ALBERT'S SHOWCASE | | 14,423 |
| S | 04158 | ALABAMA | | 3,554 |
| | 17589 | ALAMO, THE | 1960 | 1,677,263 |
| | 56945 | ALBUR DE AMOR | | 0 |
| S | 92525 | ALCANZAR UNA ESTRELLA | | 93,173 |
| | 23110 | ALCATRAZ: THE WHOLE SHOCKING STORY | 1980 | 0 |
| | 27857 | ALCHEMIST, THE | 1985 | 5,866 |
| | 00226 | ALEXANDER THE GREAT | 1956 | 0 |
| | 20224 | ALEXANDER: THE OTHER SIDE OF DAWN | 1977 | 0 |
| S | 17629 | ALF | | 963,821 |
| S | 15592 | ALFRED HITCHCOCK PRESENTS | | 137,435 |
| | 56939 | ALGUIEN DETRAS DE LA PUERTA | 1971 | 0 |
| S | 04162 | ALIANZA CON EL PUEBLO | | 0 |
| S | 01300 | ALIAS SMITH AND JONES | | 311,872 |
| | 00249 | ALIAS THE CHAMP | 1949 | 0 |

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| S | 16028 | ALICE | | 131,778 |
| | 19961 | ALICE DOESN'T LIVE HERE ANYMORE | 1975 | 392,166 |
| | 23900 | ALICE SWEET ALICE | 1977 | 0 |
| S | 19017 | ALIEN NATION | | 1,624,535 |
| | 27139 | ALIEN WARRIOR | 1985 | 17,766 |
| | 25849 | ALIEN'S RETURN, THE | 1980 | 7,384 |
| | 22708 | ALIENS ARE COMING, THE | 1980 | 0 |
| S | 96564 | ALL ABOUT THE OPPOSITE SEX | | 67,385 |
| | 00276 | ALL IN A NIGHT'S WORK | 1961 | 0 |
| S | 01670 | ALL IN THE FAMILY | | 870,889 |
| | 25618 | ALL NIGHT LONG | 1981 | 8,152 |
| | 26636 | ALL OF ME | 1984 | 322,608 |
| | 23797 | ALL THAT JAZZ | 1979 | 0 |
| | 26399 | ALL THE MARBLES | 1981 | 3,274 |
| | 26460 | ALL THE RIGHT MOVES | 1983 | 38,984 |
| S | 08748 | ALL-STAR WRESTLING | | 85,973 |
| | 24022 | ALLIGATOR | 1980 | 70,096 |
| S | 19836 | ALMA MIA | | 0 |
| | 21725 | ALMOST SUMMER | 1978 | 0 |
| | 00316 | ALPHA CAPER, THE | 1973 | 3,510 |
| | 27392 | ALPHABET CITY | 1984 | 0 |
| | 24902 | ALTERED STATES | 1980 | 30,886 |
| S | 14349 | ALVIN AND THE CHIPMUNKS | | 2,732,818 |
| S | 01525 | ALVIN SHOW, THE | | 9,964 |
| | 28313 | AMADEUS | 1984 | 53,646 |
| S | 19835 | AMANDA GABATER | | 172,110 |
| S | 04159 | AMANDOTE | | 150,187 |
| S | 96388 | AMAZING BUT TRUE BASEBALL STORIES | | 8,453 |
| | 29002 | AMAZING GRACE AND CHUCK | 1987 | 31,084 |
| | 20995 | AMAZING SPIDER-MAN | 1977 | 0 |
| | 00342 | AMAZON QUEST | 1949 | 0 |
| S | 04174 | AMAZONAS | | 0 |
| | 00349 | AMBUSH BAY | 1966 | 566,752 |
| | 23901 | AMBUSH MURDERS, THE | 1982 | 5,674 |
| S | 16631 | AMEN | | 107,192 |
| S | 04227 | AMERICA | | 0 |
| | 20326 | AMERICA AT THE MOVIES | 1976 | 0 |
| S | 04175 | AMERICA EN LA CULTURA | | 0 |
| S | 16844 | AMERICA'S BLACK FORUM | | 2,695 |
| S | 19945 | AMERICA'S MOST WANTED | | 1,563,702 |
| S | 09374 | AMERICA'S TOP 10 | | 55,027 |
| | 28408 | AMERICAN ANTHEM | 1986 | 1,576 |
| S | 14082 | AMERICAN BLACK ACHIEVEMENT AWARDS | | 0 |
| S | 19974 | AMERICAN CHRONICLES | | 97,614 |
| | 27776 | AMERICAN COMMANDOS | 1985 | 0 |
| S | 98142 | AMERICAN DREAM CONTEST | | 8,593 |
| | 00371 | AMERICAN DREAM, AN | 1966 | 0 |
| | 27807 | AMERICAN FLYERS | 1985 | 250,854 |
| S | 97756 | AMERICAN FRONTIERSMAN | | 0 |
| | 27437 | AMERICAN GEISHA | 1986 | 6,544 |
| S | 19551 | AMERICAN GLADIATORS | | 1,157,146 |
| | 21724 | AMERICAN GRAFFITI | 1973 | 1,331,515 |
| | 22186 | AMERICAN HOT WAX | 1978 | 3,570 |

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| | 27777 | AMERICAN NINJA | 1985 | 2,234,505 |
| S | 13535 | AMERICAN SKIES | | 18,019 |
| | 24948 | AMERICAN WEREWOLF IN LONDON, AN | 1981 | 282,916 |
| | 26488 | AMERICANA | 1981 | 0 |
| | 00361 | AMERICANO, THE | 1955 | 780,672 |
| | 23430 | AMERICATHON | 1979 | 56,051 |
| | 22606 | AMITYVILLE HORROR, THE | 1979 | 15,015 |
| | 25906 | AMITYVILLE: DEMON, THE | 1983 | 25,948 |
| S | 92356 | AMNISTIA USA | | 0 |
| | 56923 | AMOR A TODO GAS | 1969 | 0 |
| | 57815 | AMOR INFIEL, EL | | 0 |
| | 56788 | AMOR NO ES PECADO, EL | 1964 | 15,940 |
| | 56929 | AMOR PERDONAME | 1968 | 22,418 |
| | 26574 | AMOS | 1985 | 10,784 |
| | 00373 | ANASTASIA | 1956 | 26,412 |
| | 21947 | ANATOMY OF A SEDUCTION | 1979 | 69,160 |
| | 04139 | ANATOMY OF TERROR | 1973 | 0 |
| | 22399 | AND BABY MAKES SIX | 1979 | 3,808 |
| | 21623 | AND I ALONE SURVIVED | 1978 | 846,360 |
| | 31459 | AND JUSTICE FOR ALL | 1979 | 24,933 |
| | 00389 | AND SOON THE DARKNESS | 1971 | 6,410 |
| S | 01672 | ANDY GRIFFITH SHOW, THE | | 59,491,665 |
| | 27613 | ANGEL | 1984 | 36,798 |
| | 00406 | ANGEL AND THE BADMAN | 1947 | 9,550 |
| | 56925 | ANGEL DEL BARRIO | | 5,854 |
| | 23409 | ANGEL DUSTED | 1981 | 682,902 |
| | 29693 | ANGEL HEART | 1987 | 8,584 |
| | 00414 | ANGEL IN MY POCKET | 1969 | 0 |
| | 21006 | ANGELS IN THE OUTFIELD | 1951 | 0 |
| S | 08503 | ANGIE | | 0 |
| S | 05374 | ANGLERS IN ACTION | | 175,254 |
| | 23337 | ANIMAL HOUSE | 1978 | 840,760 |
| S | 17703 | ANIMALS OF AFRICA | | 2,627 |
| | 28475 | ANIMALYMPICS | 1979 | 0 |
| S | 21731 | ANIMATED CLASSIC SHOWCASE | | 2,865 |
| S | 97000 | ANIVERSARIO - MAPIEL | | 0 |
| | 00448 | ANNA KARENINA | 1948 | 0 |
| | 21950 | ANNIE HALL | 1977 | 914 |
| | 27207 | ANNIHILATOR, THE | 1986 | 0 |
| | 28683 | ANNIHILATORS, THE | 1986 | 31,842 |
| S | 13848 | ANNUAL HOLLYWOOD CHRISTMAS PARADE | | 44,784 |
| | 00466 | ANOTHER THIN MAN | 1939 | 3,490 |
| | 21023 | ANTS | 1977 | 11,700 |
| | 00474 | ANY WEDNESDAY | 1966 | 2,684 |
| | 23525 | ANY WHICH WAY YOU CAN | 1980 | 466,998 |
| | 00482 | APACHE | 1954 | 0 |
| | 00501 | APE MAN, THE | 1943 | 0 |
| S | 04181 | APLAUSOS | | 0 |
| | 23795 | APOCALYPSE NOW | 1979 | 350,307 |
| | 29060 | APPRENTICE TO MURDER | 1987 | 25,006 |
| | 19211 | APRIL FOOLS, THE | 1969 | 0 |
| | 00519 | APRIL IN PARIS | 1953 | 3,658 |
| S | 04156 | AQUI ESTA (VARIEDADES) | | 14,286 |

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| S | 08956 | ARCHIE BUNKER'S PLACE | | 51,319 |
| | 21560 | ARE YOU IN THE HOUSE ALONE? | 1978 | 3,010 |
| S | 99218 | AREA OF DOMINANT INFLUENCE | | 0 |
| | 55981 | ARIZONA | | 0 |
| | 00554 | ARIZONA MANHUNT | 1951 | 0 |
| | 27734 | ARMED RESPONSE | 1986 | 94,679 |
| S | 01358 | APOUND THE WORLD IN EIGHTY DAYS | | 7,431 |
| | 00585 | ARRIVEDERCI BABY | 1966 | 9,342 |
| | 00591 | ARSENIC AND OLD LACE | 1944 | 239,068 |
| S | 18711 | ARSENIO HALL SHOW, THE | | 5,302,963 |
| | 00596 | ART OF LOVE | 1965 | 7,960 |
| | 25153 | ARTHUR | 1981 | 175,432 |
| | 27435 | AS SUMMERS DIE | 1986 | 20,848 |
| | 58393 | ASESINO | | 0 |
| | 58254 | ASESINO ENMASCARADO, EL | | 0 |
| | 56908 | ASESINOS DE LA LUCHA LIBRE | | 0 |
| S | 04184 | ASI VA EL BEISBOL | | 0 |
| S | 04279 | ASIAN TV NETWORK | | 0 |
| | 23468 | ASSAULT FORCE | 1980 | 414,464 |
| | 00623 | ASSAULT ON A QUEEN | 1966 | 22,956 |
| | 23351 | ASSAULT ON PRECINCT 13 | 1976 | 14,511 |
| | 00634 | ASSIGNMENT TO KILL | 1968 | 768 |
| | 00629 | ASSIGNMENT: MUNICH | 1972 | 0 |
| | 00639 | ASTRONAUTS, THE | 1971 | 2,310 |
| | 29695 | AT CLOSE RANGE | 1986 | 143,147 |
| | 20333 | AT THE EARTH'S CORE | 1976 | 846,908 |
| S | 13684 | AT THE MOVIES | | 430,158 |
| | 00645 | AT WAR WITH THE ARMY | 1950 | 5,000 |
| S | 94787 | ATHLETES WHO CARE | | 1,723 |
| | 25619 | ATLANTIC CITY | 1981 | 25,295 |
| | 26349 | ATOR: THE FIGHTING EAGLE | 1983 | 678,054 |
| | 25760 | ATTACK FORCE Z | 1981 | 132,286 |
| S | 20057 | ATTACK OF THE KILLER TOMATOES, THE | | 38,410 |
| | 00674 | ATTACK OF THE MUSHROOM PEOPLE | 1964 | 2,518 |
| | 20146 | ATTACK ON TERROR: THE F.B.I. VERSUS THE KU KLUX KL | 1975 | 2,113 |
| | 24176 | ATTIC, THE | 1980 | 11,510 |
| | 25798 | AURORA | 1984 | 0 |
| S | 93102 | AUTO CHANNEL | | 511 |
| S | 93253 | AUTO RACING | | 4,463 |
| S | 93651 | AUTO RACING | | 6,779,280 |
| S | 93653 | AUTO RACING | | 9,068 |
| S | 93731 | AUTO RACING | | 660,785 |
| S | 05378 | AUTO RACING | | 0 |
| | 17458 | AUTOBIOGRAPHY OF MISS JANE PITMAN, THE | 1974 | 1,679,464 |
| | 26637 | AUTUMN SONATA | 1978 | 9,404 |
| | 23742 | AVALANCHE EXPRESS | 1979 | 14,879 |
| | 27623 | AVENGING ANGEL | 1985 | 8,622 |
| | 27489 | AVIATOR, THE | 1985 | 7,312 |
| S | 04188 | AYER, HOY Y MANANA / RELIGION | | 0 |
| | 57927 | AYUDAME A VIVIR | | 1,198 |
| S | 18141 | BABE WINKELMAN'S GOOD FISHING | | 132,298 |
| | 26769 | BABES IN TOYLAND | 1961 | 19,618 |
| | 00706 | BABY AND THE BATTLESHIP | 1956 | 0 |

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| | 29402 | BABY BOOM | 1987 | 836,221 |
| | 23021 | BABY COMES HOME | 1980 | 0 |
| | 24862 | BABY SISTER | 1983 | 49,868 |
| S | 96738 | BABY YOUR BABY | | 0 |
| | 28389 | BABY...SECRET OF THE LOST LEGEND | 1985 | 47,864 |
| | 23111 | BABYSITTER, THE | 1980 | 732,390 |
| | 00714 | BACHELOR AND THE BOBBY SOXER, THE | 1947 | 8,182 |
| S | 01676 | BACHELOR FATHER | | 0 |
| | 26462 | BACHELOR PARTY | 1984 | 309,480 |
| | 00724 | BACHELOR'S DAUGHTERS, THE | 1946 | 0 |
| | 00735 | BACK TO BATAAN | 1945 | 2,628,400 |
| | 27519 | BACK TO SCHOOL | 1986 | 222,690 |
| S | 19748 | BACKSIDE...THE HIDDEN TRIPLE CROWN | | 1,597 |
| | 00746 | BAD AND THE BEAUTIFUL, THE | 1952 | 66,618 |
| | 26104 | BAD BOYS | 1982 | 279,580 |
| | 19467 | BAD COMPANY | 1972 | 0 |
| | 00753 | BAD DAY AT BLACK ROCK | 1955 | 617,699 |
| | 23193 | BAD GEORGIA ROAD | 1977 | 0 |
| | 29670 | BAD MANNERS | 1984 | 0 |
| | 26876 | BAD MEDICINE | 1985 | 11,234 |
| | 22188 | BAD NEWS BEARS GO TO JAPAN, THE | 1978 | 15,658 |
| | 21959 | BAD NEWS BEARS IN BREAKING TRAINING, THE | 1977 | 4,776 |
| | 20338 | BAD NEWS BEARS, THE | 1976 | 91,516 |
| | 17597 | BAD RONALD | 1974 | 758,588 |
| | 00768 | BAD SEED, THE | 1956 | 0 |
| | 26810 | BADGE 373 | 1973 | 18,948 |
| | 17598 | BADGE OR THE CROSS | 1971 | 0 |
| | 00771 | BADLANDERS, THE | 1958 | 978,712 |
| | 19628 | BADLANDS | 1973 | 0 |
| | 00773 | BADLANDS OF MONTANA | 1957 | 0 |
| | 00777 | BAFFLED | 1972 | 0 |
| S | 20120 | BAILANDO | | 4,325 |
| | 00783 | BAIT, THE | 1972 | 10,271 |
| | 58285 | BAJO EL IMPERIO DEL HANCA | | 0 |
| | 21278 | BAKER'S HAWK | 1976 | 5,044 |
| | 57808 | BALADA DEL REGRESO, LA | | 0 |
| | 00789 | BALL OF FIRE | 1942 | 0 |
| | 00794 | BALLAD OF CABLE HOGUE, THE | 1970 | 0 |
| | 00795 | BALLAD OF JOSIE | 1968 | 0 |
| | 23054 | BALTIMORE BULLET, THE | 1980 | 6,146 |
| | 00803 | BAM BUTI | 1961 | 0 |
| S | 00743 | BANACEK | | 35,932 |
| | 28488 | BANANAS | 1971 | 0 |
| | 00807 | BAND OF ANGELS | 1957 | 32,188 |
| | 00912 | BANDIDO | 1956 | 0 |
| | 00830 | BANG! BANG! YOU'RE DEAD | 1966 | 7,238 |
| | 19584 | BANJO HACKETT | 1976 | 0 |
| | 18050 | BANNER IN THE SKY (DISNEY) | 1959 | 3,426 |
| | 00839 | BANYON | 1971 | 779 |
| | 26811 | BARBARELLA | 1968 | 48,620 |
| | 27578 | BARBARIAN QUEEN | 1985 | 33,806 |
| | 24851 | BARBAROSA | 1982 | 17,536 |
| | 18937 | BARBARY COAST | 1975 | 0 |

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| | 24863 | BARE ESSENCE | 1982 | 0 |
| | 00856 | BAREFOOT CONTESSA, THE | 1954 | 27,296 |
| | 00857 | BAREFOOT IN THE PARK | 1967 | 35,950 |
| S | 00391 | BARETTA | | 471,175 |
| | 31557 | BARFLY | 1987 | 200,978 |
| S | 05387 | BARNABY (UNKNOWN CARTOONS) | | 43,364 |
| S | 00744 | BARNABY JONES | | 103,246 |
| S | 01678 | BARNEY MILLER | | 265,975 |
| S | 95644 | BARNYARD COMMANDOS | | 23,301 |
| | 31184 | BARON, THE | 1977 | 0 |
| | 22377 | BARRACUDA | 1978 | 0 |
| | 57898 | BARRIO POBPE | | 0 |
| S | 97322 | BASEBALL HEIRLOOMS | | 243 |
| S | 97562 | BASEBALL'S BEST: THE FINEST IN THE FIELD | | 3,942 |
| S | 94941 | BASKETBALL'S FUNNIEST PRANKS | | 7,852 |
| | 56892 | BASTARDOS SIN GLORIA | | 5,604 |
| S | 02876 | BAT MASTERSOM | | 3,148 |
| | 21355 | BAT, THE | 1959 | 2,189 |
| | 00875 | BATAAN | 1943 | 6,146 |
| | 56890 | BATALLA DE LOS TITANES | | 0 |
| S | 01363 | BATMAN | | 2,625,429 |
| | 00977 | BATMAN | 1966 | 26,652 |
| | 29624 | BATTERIES NOT INCLUDED | 1987 | 850,062 |
| | 00879 | BATTLE AT APACHE PASS, THE | 1952 | 0 |
| | 00825 | BATTLE CRY | 1955 | 8,025 |
| | 00887 | BATTLE FOR THE PLANET OF THE APES | 1973 | 29,292 |
| | 18949 | BATTLE OF BRITAIN | 1969 | 1,218,051 |
| | 18989 | BATTLE OF EL ALAMEIN | 1971 | 0 |
| | 00900 | BATTLE OF THE BULGE | 1966 | 50,354 |
| | 00142 | BATTLE OF THE VILLA FIORITA, THE | 1965 | 0 |
| S | 09335 | BATTLESTAR GALACTICA | | 140,490 |
| | 21562 | BATTLESTAR GALACTICA | 1979 | 14,370 |
| | 29048 | BAY BOY, THE | 1984 | 0 |
| S | 98794 | BAYLINER WATER WORLD | | 324 |
| | 00924 | BEACH BLANKET BINGO | 1965 | 855,426 |
| | 26497 | BEACH GIRLS, THE | 1982 | 14,638 |
| | 00926 | BEACH PARTY | 1963 | 752,700 |
| | 26766 | BEACH RED | 1967 | 681,883 |
| | 18468 | BEACHCOMBER, THE | 1938 | 6,124 |
| S | 99895 | BEAMER'S COMEDY KLUB | | 78,780 |
| S | 01537 | BEANY AND CECIL | | 3,694 |
| | 25843 | BEAR ISLAND | 1980 | 0 |
| S | 08996 | BEAR WHO SLEPT THROUGH CHRISTMAS, THE | | 4,738 |
| | 00933 | BEAST FROM 20,000 FATHOMS, THE | 1953 | 290,190 |
| | 25859 | BEASTMASTER | 1982 | 4,302,849 |
| | 25376 | BEASTS | 1983 | 0 |
| | 25907 | BEAT STREET | 1984 | 0 |
| | 00953 | BEAU GESTE | 1939 | 0 |
| | 00979 | BED SITTING ROOM, THE | 1969 | 0 |
| | 30064 | BEDROOM EYES | 1984 | 26,758 |
| | 28190 | BEDROOM WINDOW, THE | 1987 | 148,068 |
| | 00988 | REDTIME STORY | 1964 | 0 |
| | 29047 | BEER | 1985 | 0 |

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| | 21960 | BEES, THE | 1978 | 225,509 |
| | 00996 | BEG, BORROW OR STEAL | 1973 | 6,878 |
| | 29663 | BEGINNERS LUCK | 1986 | 0 |
| | 01002 | BEGUILED, THE | 1971 | 14,578 |
| | 01021 | BEHIND THE NEWS | 1940 | 0 |
| | 23800 | BEING THERE | 1979 | 3,024 |
| | 29035 | BEING, THE | 1983 | 0 |
| | 29040 | BELIEVERS, THE | 1987 | 15,463 |
| | 01029 | BELLE LE GRAND | 1951 | 0 |
| | 01038 | BELLES ON THEIR TOES | 1952 | 3,096 |
| S | 94883 | BELLEZA Y EXITO | | 0 |
| | 01045 | BELLS OF SAN ANGELO | 1947 | 0 |
| | 01052 | BELOVED INFIDEL | 1959 | 0 |
| S | 05005 | BEN HADEN | | 3,561 |
| | 01060 | BEN HUR | 1959 | 4,100,268 |
| | 01063 | BENEATH THE 12 MILE REEF | 1953 | 0 |
| | 01062 | BENEATH THE PLANET OF THE APES | 1970 | 17,744 |
| | 29524 | BENIKER GANG, THE | 1985 | 0 |
| | 20343 | BENJI | 1974 | 14,030 |
| S | 06490 | BENNY HILL SHOW | | 288,424 |
| S | 08960 | RENSON | | 439,434 |
| | 23150 | BERLIN TUNNEL 21 | 1981 | 0 |
| | 21198 | BERMUDA DEPTHS, THE | 1978 | 17,444 |
| | 56898 | BESOS EN LA ARENA | | 0 |
| | 56887 | BESOS, BESOS...Y MAS BESOS | | 834 |
| | 01081 | BEST MAN, THE | 1964 | 2,422 |
| | 01084 | BEST OF EVERYTHING, THE | 1959 | 543 |
| S | 08772 | BEST OF JACKIE GLEASON | | 0 |
| S | 99888 | BEST OF LOVE CONNECTION | | 604,180 |
| S | 09412 | BEST OF SATURDAY NIGHT LIVE, THE | | 12,101 |
| S | 92269 | BEST OF THE BEACH | | 12,484 |
| S | 16336 | BEST OF THE NATIONAL GEOGRAPHIC SPECIALS, THE | | 119,599 |
| S | 97193 | BEST OF THE STRING BANDS | | 3,132 |
| | 28302 | BEST OF TIMES, THE | 1986 | 47,926 |
| | 28409 | BEST REVENGE | 1983 | 9,234 |
| | 01088 | BEST YEARS OF OUR LIVES, THE | 1946 | 13,276 |
| | 56553 | BESTIA ACORRALADA, LA | | 0 |
| | 56838 | BESTIAS JUVENILES | | 0 |
| | 21103 | BETSY, THE | 1978 | 545,765 |
| | 22401 | BETTER LATE THAN NEVER | 1979 | 9,912 |
| | 29518 | BETTER LATE THAN NEVER | 1982 | 0 |
| S | 05418 | BETTER YOUR HOME | | 54,578 |
| | 26863 | BETWEEN DARKNESS AND DAWN | 1985 | 5,014 |
| | 28410 | BETWEEN FRIENDS | 1983 | 0 |
| | 24189 | BETWEEN TWO BROTHERS | 1982 | 0 |
| S | 01680 | BEVERLY HILLBILLIES, THE | | 31,901,601 |
| | 27189 | BEVERLY HILLS MADAM | 1986 | 5,816 |
| S | 19955 | BEVERLY HILLS, 90210 | | 324,480 |
| | 01106 | BEWARE OF BLONDIE | 1950 | 2,102 |
| S | 01681 | BEWITCHED | | 18,132,966 |
| | 21689 | BEYOND AND BACK | 1978 | 0 |
| | 19030 | BEYOND ATLANTIS | 1973 | 0 |
| | 20346 | BEYOND THE DOOR | 1974 | 0 |

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| | | 01123 BEYOND THE LAST FRONTIER | 1943 | 0 |
| | | 23675 BEYOND THERAPY | 1987 | 998 |
| | | 27778 BIG BAD MAMA | 1974 | 98,341 |
| | | 30275 BIG BANG | 1989 | 16,410 |
| | | 23148 BIG BLACK PILL, THE | 1981 | 0 |
| S | | 95087 BIG BLOCKS AND KING-SIZE HITS | | 25,610 |
| | | 21453 BIG BOB JOHNSON AND HIS FANTASTIC SPEED CIRCUS | 1978 | 12,785 |
| | | 01139 BIG BOUNCE | 1969 | 0 |
| | | 28519 BIG BRAWL, THE | 1980 | 0 |
| S | | 92634 BIG BREAK | | 47,000 |
| | | 01144 BIG BROADCAST OF 1938, THE | 1938 | 0 |
| S | | 03423 BIG BUD SHOOTOUT | | 0 |
| | | 20348 BIG BUS, THE | 1976 | 4,005 |
| | | 26054 BIG CHILL, THE | 1983 | 1,082,396 |
| | | 01160 BIG COUNTRY, THE | 1958 | 21,933 |
| | | 21726 BIG FIX | 1978 | 3,680 |
| S | | 96055 BIG GREEN: CALIFORNIA FACES CALIFORNIA'S FUTURE | | 19,490 |
| | | 01178 BIG HAND FOR THE LITTLE LADY, A | 1966 | 23,656 |
| | | 01182 BIG HOUSE, THE | 1930 | 0 |
| | | 19831 BIG JAKE | 1971 | 57,722 |
| | | 17464 BIG ROSE | 1974 | 0 |
| | | 26121 BIG SCORE, THE | 1983 | 8,010 |
| | | 01208 BIG SKY, THE | 1952 | 3,831,838 |
| | | 01209 BIG SLEEP, THE | 1946 | 5,138 |
| | | 22190 BIG SLEEP, THE | 1978 | 15,234 |
| S | | 05424 BIG SPIN / CALIFORNIA LOTTERY | | 194,840 |
| | | 01213 BIG STREET, THE | 1942 | 0 |
| S | | 98013 BIG TEN BASKETBALL REPORT | | 0 |
| S | | 19996 BIG TEN GAMEDAY REPORT | | 773 |
| | | 24130 BIG TRADE | 1981 | 0 |
| | | 29959 BIG TROUBLE | 1986 | 11,168 |
| | | 27671 BIG TROUBLE IN LITTLE CHINA | 1986 | 189,086 |
| S | | 00009 BIG VALLEY, THE | | 244,677 |
| | | 01225 BIG WHEEL, THE | 1949 | 0 |
| | | 01230 BIKINI BEACH | 1964 | 745,710 |
| | | 24134 BILL | 1981 | 0 |
| S | | 15150 BILL BURRUD'S "WORLD OF ADVENTURE" | | 17,859 |
| S | | 05455 BILL MALLORY: FOOTBALL | | 2,288 |
| | | 25002 BILL: ON HIS OWN | 1983 | 0 |
| | | 01235 BILLIE | 1965 | 10,560 |
| | | 01240 BILLY JACK | 1971 | 48,676 |
| S | | 94835 BILLY JOEL | | 928 |
| S | | 05433 BILLY PACKER'S COLLEGE BASKETBALL | | 2,603 |
| | | 58181 BILLY THE KID | 1989 | 1,146,398 |
| | | 20948 BILLY: PORTRAIT OF A STREET KID | 1977 | 0 |
| | | 29625 BILOXI BLUES | 1988 | 448,756 |
| | | 20350 BINGO LONG TRAVELING ALL-STARS AND MOTOR KINGS, TH | 1976 | 767,898 |
| S | | 16790 BIONIC SIX, THE | | 109,421 |
| S | | 07004 BIONIC WOMAN, THE | | 33,321 |
| | | 01261 BIRD OF PARADISE | 1932 | 0 |
| | | 01262 BIRD OF PARADISE | 1951 | 0 |
| | | 01263 BIRDMAN OF ALCATRAZ | 1962 | 11,823 |
| | | 01265 BIRDS, THE | 1963 | 723,723 |

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| Y | CODE | | | |
| P | | | | |
| S | 95031 | BJ AND THE SUPER ONES | | 10,059 |
| S | 05434 | BLACK ALMANAC | | 1,851 |
| S | 99866 | BLACK ART: ANCESTRAL LEGACY | | 0 |
| S | 20033 | BLACK FILMMAKERS HALL OF FAME AWARDS | | 0 |
| | 23790 | BLACK HOLE, THE | 1979 | 49,042 |
| | 01332 | BLACK MAGIC | 1949 | 354 |
| | 23055 | BLACK MARBLE, THE | 1980 | 0 |
| | 27621 | BLACK MOON RISING | 1986 | 16,654 |
| S | 05438 | BLACK PERSPECTIVE | | 1,556 |
| S | 07393 | BLACK SHEEP SQUADRON | | 76,497 |
| | 23791 | BLACK STALLION, THE | 1979 | 16,260 |
| | 21417 | BLACK SUNDAY | 1977 | 24,858 |
| | 01372 | BLACKBEARD THE PIRATE | 1952 | 8,523 |
| | 26638 | BLACKOUT | 1985 | 42,732 |
| | 27779 | BLACKOUT | 1978 | 6,730 |
| | 25155 | BLADE RUNNER | 1982 | 1,707,117 |
| | 26463 | BLAME IT ON RIO | 1984 | 13,146 |
| | 26523 | BLAME IT ON THE NIGHT | 1984 | 9,234 |
| | 29996 | BLIND DATE | 1987 | 121,592 |
| | 22943 | BLINDED BY THE LIGHT | 1980 | 4,306 |
| | 20016 | BLITHE SPIRIT | 1945 | 2,117 |
| | 01419 | BLOCK BUSTERS | 1944 | 7,893 |
| | 01442 | BLONDIE BRINGS UP BABY | 1940 | 4,728 |
| | 01449 | BLONDIE IN THE DOUGH | 1948 | 0 |
| | 01454 | BLONDIE ON A BUDGET | 1940 | 0 |
| | 23701 | BLOOD & GUNS | 1979 | 0 |
| | 01466 | BLOOD ALLEY | 1955 | 1,068,240 |
| | 25761 | BLOOD BEACH | 1981 | 14,694 |
| | 27866 | BLOOD DINER | 1987 | 0 |
| | 17606 | BLOOD LEGACY | 1971 | 0 |
| | 01485 | BLOOD ON THE MOON | 1948 | 2,847,200 |
| | 01486 | BLOOD ON THE SUN | 1945 | 0 |
| | 27141 | BLOOD SIMPLE | 1984 | 4,982 |
| | 26292 | BLOOD SONG | 1982 | 0 |
| | 30269 | BLOOD SPORT | 1989 | 12,950 |
| | 27631 | BLOOD VOWS: THE STORY OF A MAFIA WIFE | 1987 | 15,214 |
| | 23793 | BLOODLINE | 1979 | 9,483 |
| | 27718 | BLOODY BIRTHDAY | 1984 | 1,064 |
| | 18058 | BLOODY FISTS | 1978 | 0 |
| | 25120 | BLOWOUT | 1981 | 17,902 |
| | 27374 | BLUE CITY | 1986 | 5,940 |
| | 21727 | BLUE COLLAR | 1978 | 18,148 |
| | 22435 | BLUE FIRE LADY | 1978 | 0 |
| | 18922 | BLUE KNIGHT | 1973 | 222,107 |
| | 19138 | BLUE KNIGHT, THE | 1975 | 1,176,891 |
| | 24338 | BLUE LAGOON, THE | 1980 | 68,271 |
| | 27294 | BLUE LIGHTNING, THE | 1986 | 28,376 |
| | 01518 | BLUE SKIES | 1946 | 34,224 |
| | 01519 | BLUE STEEL | 1934 | 0 |
| S | 05451 | BLUEREPY HILL WITH FATS DOMINO | | 0 |
| S | 14101 | BOAT SHOW | | 0 |
| | 24566 | BOAT, THE | 1981 | 7,872 |
| S | 05454 | BOB KNIGHT: BASKETBALL | | 2,638 |

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| S | 01688 | BOB NEWMAN SHOW, THE | | 847,061 |
| S | 15824 | BOB UECKERS WACKY WORLD OF SPORTS | | 435,052 |
| S | 21154 | BOB VILA'S HOME AGAIN | | 41,694 |
| S | 20158 | BOBBY'S WORLD | | 44,769 |
| | 01537 | BOBO, THE | 1967 | 0 |
| | 24313 | BODY AND SOUL | 1981 | 6,584 |
| | 28998 | BODY DOUBLE | 1984 | 165,725 |
| S | 05466 | BODY ELECTRIC: AN OWNER'S MANUAL | | 0 |
| | 28681 | BODY ROCK | 1984 | 5,775 |
| | 01544 | BODY SNATCHER, THE | 1945 | 0 |
| | 01547 | BOEING, BOEING | 1965 | 12,130 |
| | 25831 | BOLEPO | 1984 | 0 |
| | 01562 | BOMBARDIER | 1943 | 0 |
| S | 04192 | BOMBAY BROADCASTING | | 0 |
| | 01566 | BOMBERS B-52 | 1957 | 14,775 |
| | 18233 | BON VOYAGE (DISNEY-FRED MACMURRAY) | 1962 | 0 |
| | 26800 | BON VOYAGE, CHARLIE BROWN (AND DON'T COME BACK!) | 1979 | 68,816 |
| S | 01301 | BONANZA | | 7,264,243 |
| S | 06603 | BONDS ON... | | 772 |
| | 01575 | BONNIE AND CLYDE | 1967 | 1,950,928 |
| S | 20251 | BOOKER | | 1,297,404 |
| | 01582 | BOOM | 1968 | 0 |
| | 01610 | BORDER RIVER | 1954 | 6,122 |
| | 24821 | BORDER, THE | 1982 | 128,938 |
| | 23550 | BORDERLINE | 1980 | 47,040 |
| | 01619 | BORDEXTOWN TRAIL | 1944 | 0 |
| | 21752 | BORN AGAIN | 1978 | 0 |
| | 24417 | BORN BEAUTIFUL | 1982 | 11,162 |
| S | 18219 | BORN FAMOUS | | 0 |
| | 29626 | BORN IN EAST L.A. | 1987 | 59,928 |
| | 17608 | BORN INNOCENT | 1974 | 0 |
| | 01625 | BORN LOSERS | 1967 | 522,832 |
| | 23896 | BORN TO BE SOLD | 1981 | 0 |
| | 19881 | BORROWERS, THE | 1973 | 4,162 |
| S | 09748 | BOSOM BUDDIES | | 481,595 |
| | 20366 | BOSS | 1974 | 0 |
| | 29005 | BOSS' WIFE, THE | 1986 | 0 |
| | 01659 | BOSTON STRANGLER, THE | 1968 | 0 |
| | 25908 | BOUNTY, THE | 1984 | 2,626 |
| | 01676 | BOWERY BOY | 1940 | 0 |
| S | 06639 | BOWLING | | 10,627 |
| S | 04303 | BOXED | | 81,208 |
| S | 18568 | BOXING ILLUSTRATED | | 773 |
| | 01690 | BOY FROM INDIANA | 1950 | 0 |
| | 19892 | BOY IN THE PLASTIC BUBBLE, THE | 1976 | 866,752 |
| | 01697 | BOY TEN FEET TALL, A | 1965 | 1,895 |
| | 20868 | BOY WHO CRIED WEREWOLF, THE | 1973 | 0 |
| | 01687 | BOY, DID I GET A WRONG NUMBER! | 1966 | 0 |
| | 22201 | BOYS FROM BRAZIL, THE | 1978 | 0 |
| | 22191 | BOYS IN COMPANY C, THE | 1978 | 45,130 |
| | 01715 | BOYS TOWN | 1938 | 0 |
| S | 02265 | BOZO BIG TOP CIRCUS SHOW | | 10,040,290 |
| | 28363 | BRADDOCK: MISSING IN ACTION III | 1988 | 1,833,570 |

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| S | 01690 | BRADY BUNCH, THE | | 30,421,607 |
| | 26931 | BRADY'S ESCAPE | 1984 | 0 |
| | 20869 | BRAIN, THE | 1969 | 0 |
| | 01723 | BRAINSTORM | 1965 | 0 |
| | 25860 | BRAINSTORM | 1983 | 0 |
| | 25546 | BRAINWAVES | 1983 | 0 |
| | 26444 | BRAKER | 1985 | 0 |
| | 01724 | BRAMBLE BUSH, THE | 1960 | 6,278 |
| S | 02878 | BRANDED | | 0 |
| | 19629 | BRANNIGAN | 1975 | 1,131,332 |
| | 01736 | BRASS BOTTLE, THE | 1964 | 0 |
| | 01745 | BRAVOS, THE | 1971 | 0 |
| | 28303 | BRAZIL | 1985 | 0 |
| | 30272 | BRAZILIAN CONNECTION, THE | 1989 | 18,232 |
| | 25620 | BREAKER MORANT | 1979 | 0 |
| | 22137 | BREAKER! BREAKER! | 1977 | 1,842,118 |
| | 26908 | BREAKFAST CLUB | 1985 | 1,064,406 |
| | 20369 | BREAKHEART PASS | 1976 | 1,143,528 |
| | 29664 | BREAKING ALL THE RULES | 1984 | 0 |
| | 57817 | BREAKING POINT | 1989 | 649,572 |
| S | 97315 | BREAKING THE CHAINS | | 0 |
| | 21115 | BREAKING UP | 1978 | 0 |
| | 26173 | BREAKTHROUGH | 1978 | 0 |
| | 01766 | BREATH OF SCANDAL, A | 1960 | 0 |
| | 25909 | BREATHLESS | 1983 | 303,868 |
| | 24127 | BRET MAVERICK: THE LAZY ACE | 1981 | 1,914,114 |
| | 26909 | BREWSTER'S MILLIONS | 1985 | 1,138,422 |
| | 01772 | BRIAN'S SONG | 1971 | 39,468 |
| | 01732 | BRIDES OF DRACULA | 1960 | 0 |
| | 01793 | BRIDES OF FU MANCHU, THE | 1967 | 0 |
| | 26821 | BRIDGE ACROSS TIME | 1985 | 1,960 |
| | 01794 | BRIDGE AT REMAGEN, THE | 1969 | 43,670 |
| | 01797 | BRIDGE ON THE RIVER KWAI, THE | 1957 | 1,215,332 |
| | 21014 | BRIDGE TOO FAR, A | 1977 | 146,599 |
| | 01799 | BRIDGES AT TOKO-RI, THE | 1954 | 15,338 |
| | 29403 | BRIGHT LIGHTS, BIG CITY | 1988 | 44,694 |
| | 28304 | BRIGHTON BEACH MEMOIRS | 1986 | 62,458 |
| | 01817 | BRIMSTONE | 1949 | 4,952 |
| | 01821 | BRINGING UP BABY | 1938 | 71,959 |
| | 22203 | BRINK'S JOB, THE | 1978 | 0 |
| | 27520 | BROADWAY DANNY ROSE | 1984 | 10,923 |
| | 32189 | BROCK'S LAST CASE | 1972 | 0 |
| | 23483 | BRONCO BILLY | 1980 | 65,236 |
| S | 06605 | BRONCOS BEAT | | 23,139 |
| | 28537 | BROTHER FROM ANOTHER PLANET, THE | 1984 | 2,832 |
| | 01856 | BROTHER ORCHID | 1940 | 0 |
| | 01857 | BROTHER RAT | 1938 | 0 |
| | 01860 | BROTHERHOOD OF THE BELL, THE | 1970 | 0 |
| | 26429 | BROTHERLY LOVE | 1985 | 0 |
| S | 18446 | BROTHERS | | 264,491 |
| S | 20035 | BROWN SUGAR | | 6,014 |
| | 24339 | BRUBAKER | 1980 | 385,671 |
| | 18066 | BRUCE LEE'S SECRET | 1978 | 1,668 |

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| | | 23426 BRUCE LEE: HIS LAST DAYS-HIS LAST NIGHTS | 1979 | 0 |
| S | 08946 | BUCK ROGERS IN THE 25TH CENTURY | | 386,325 |
| | 01985 | BUCKAROO SHERIFF OF TEXAS | 1950 | 0 |
| | 22192 | BUDDY HOLLY STORY, THE | 1978 | 48,538 |
| S | 06609 | BUDDY RYAN SHOW | | 6,472 |
| | 26465 | BUDDY SYSTEM, THE | 1984 | 33,638 |
| S | 96052 | BUENA SALUD | | 0 |
| | 57926 | BUENAS NOCHES ANO NUEVO | | 0 |
| | 56886 | BUFFALO BILL | 1964 | 0 |
| | 20375 | BUG | 1975 | 765 |
| S | 03398 | BUGS BUNNY & FRIENDS | | 6,043,870 |
| S | 16724 | BUGS BUNNY AND TWEETY SHOW, THE | | 3,048 |
| | 31446 | BUGS BUNNY SUPERSTAR | 1975 | 2,736 |
| | 01913 | BULLFIGHTER AND THE LADY, THE | 1950 | 0 |
| | 01915 | BULLITT | 1968 | 2,162,412 |
| S | 01541 | BULLWINKLE SHOW | | 39,029 |
| | 23112 | BUNKER, THE | 1981 | 792 |
| | 01927 | BURN, WITCH, BURN | 1962 | 0 |
| | 30065 | BURNED AT THE STAKE | 1981 | 0 |
| | 25800 | BURNING BED, THE | 1984 | 66,785 |
| | 01931 | BURNING HILLS, THE | 1957 | 622,036 |
| | 20379 | BURNT OFFERINGS | 1976 | 10,158 |
| S | 04447 | BUSCANDO ESTRELLAS | | 15,382 |
| | 56884 | BUSCANDO UN CAMPEON | 1980 | 2,838 |
| | 57241 | BUSCONA, LA | | 0 |
| S | 99817 | BUSINESS WORLD | | 0 |
| S | 05490 | BUSTER & ME | | 0 |
| | 24322 | BUSTIN' LOOSE | 1981 | 771,569 |
| | 19589 | BUSTING | 1974 | 5,542 |
| | 01943 | BUSY BODY, THE | 1967 | 0 |
| | 01948 | BUTCH CASSIDY AND THE SUNDANCE KID | 1969 | 1,860,173 |
| | 01957 | BYE, BYE BRAVERMAN | 1968 | 5,948 |
| S | 13624 | BYRON ALLEN SHOW, THE | | 51,119 |
| | 23134 | C.H.O.M.P.S. | 1979 | 9,496 |
| | 27614 | C.H.U.D. | 1984 | 21,620 |
| S | 13163 | C.O.P.S. | | 2,262,515 |
| | 24312 | CABORLANCO | 1980 | 44,282 |
| | 57437 | CACERIA IMPLACABLE | 1986 | 0 |
| | 57896 | CACHAS DE ORC | | 0 |
| | 56431 | CACHORRAS, LAS | 1985 | 0 |
| | 56878 | CADENA PERPETUA | 1978 | 0 |
| | 18913 | CAGE WITHOUT A KEY | 1975 | 0 |
| | 23814 | CAGNEY & LACEY | 1981 | 0 |
| S | 98316 | CAHABA | | 0 |
| | 01979 | CAHILL, UNITED STATES MARSHAL | 1973 | 650,082 |
| | 56872 | CAIN | | 0 |
| | 01981 | CAINE MUTINY, THE | 1954 | 1,837,195 |
| | 25146 | CALAMITY JANE | 1984 | 0 |
| | 25589 | CALENDAR GIRL MURDERS, THE | 1984 | 11,306 |
| S | 06613 | CALIFORNIA CROSSROADS | | 0 |
| | 01994 | CALIFORNIA FIREBRAND | 1946 | 0 |
| | 22204 | CALIFORNIA SUITE | 1978 | 58,984 |
| | 02007 | CALL ME BYANA | 1963 | 3,859 |

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|-------------|-------------|------------------------------------|--------------|-------------------------------|
| | 02009 | CALL ME MADAM | 1953 | 198,538 |
| | 02025 | CALL TO DANGER | 1972 | 6,734 |
| | 58234 | CALLEJON SIN SALIDA, UN | | 1,134 |
| S | 92337 | CAMCORDER KIDS | | 2,898 |
| | 02044 | CAMELOT | 1967 | 41,746 |
| S | 04197 | CAMINO SECRETO | | 0 |
| | 56874 | CAMINOS DE MICHUACAN | 1982 | 0 |
| | 02049 | CAMPUS HONEYMOON | 1948 | 0 |
| | 27540 | CAN YOU FEEL ME DANCING? | 1986 | 0 |
| | 23553 | CAN'T STOP THE MUSIC | 1980 | 0 |
| | 02052 | CAN-CAN | 1960 | 7,258 |
| | 58198 | CANCION DE CUVA | 1961 | 15,940 |
| | 02060 | CANDIDATE, THE | 1972 | 2,674 |
| S | 05493 | CANDY CLAUS | | 0 |
| | 25861 | CANNERY ROW | 1982 | 7,966 |
| S | 00405 | CANNON | | 301,882 |
| | 02066 | CANNON FOR CORDOBA | 1970 | 0 |
| | 24969 | CANNONBALL RUN, THE | 1981 | 18,378 |
| S | 97558 | CANTARE PARA TI | | 19,325 |
| S | 18656 | CANTERVILLE GHOST, THE | | 2,641 |
| | 02078 | CANYON RIVER | 1956 | 0 |
| | 02080 | CAPE FEAR | 1962 | 0 |
| | 20383 | CAPONE | 1975 | 702,610 |
| | 22193 | CAPRICORN ONE | 1978 | 1,288 |
| | 21824 | CAPTAIN AMERICA | 1978 | 35,842 |
| | 22382 | CAPTAIN AMERICA II; DEATH TOO SOON | 1979 | 31,812 |
| | 02091 | CAPTAIN BLOOD | 1935 | 5,786 |
| | 02103 | CAPTAIN HORATIO HORNBLOWER | 1951 | 0 |
| | 19201 | CAPTAIN KIDD | 1945 | 0 |
| | 30088 | CAPTAIN KRONOS; VAMPIRE HUNTER | 1972 | 9,856 |
| S | 05495 | CAPTAIN NOAH / CARTOONS | | 0 |
| S | 21174 | CAPTAIN PLANET AND THE PLANETEERS | | 1,354,956 |
| | 25558 | CAPTURE OF BIGFOOT, THE | 1979 | 0 |
| | 02131 | CAPTURE, THE | 1951 | 0 |
| | 20387 | CAR WASH | 1976 | 5,248 |
| | 20870 | CAR, THE | 1977 | 29,030 |
| | 58277 | CARAVANA DE LA MUERTE, LA | | 1,038 |
| | 22205 | CARAVANS | 1978 | 0 |
| | 02137 | CARBINE WILLIAMS | 1952 | 32,734 |
| | 56548 | CARCEL DE LAPEDO, LA | | 0 |
| S | 16062 | CARE BEARS | | 538,449 |
| ① | 02149 | CARETAKERS, THE | 1963 | 0 |
| | 57847 | CARLOTA | | 14,430 |
| | 56099 | CARMEN | | 0 |
| | 57895 | CARMINA | | 0 |
| | 21100 | CARNAL KNOWLEDGE | 1971 | 7,290 |
| | 25786 | CARNY | 1980 | 6,698 |
| ① S | 07774 | CAROL BURNETT AND FRIENDS | | 173,362 |
| | 02174 | CAROUSEL | 1956 | 0 |
| | 24982 | CARPOOL | 1983 | 0 |
| S | 09005 | CARRASCOLENDAS | | 0 |
| S | 04296 | CARRERAS DE CARROS | | 0 |
| ① | 20386 | CARRIE | 1976 | 570,386 |

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| S | 99792 | CARRUSEL | | 352,395 |
| | 24922 | CARS THAT EAT PEOPLE | 1974 | 0 |
| S | 14063 | CARSON COMEDY CLASSICS | | 869,206 |
| S | 07775 | CARTER COUNTRY | | 7,063 |
| S | 18984 | CARTOON ALL-STARS TO THE RESCUE | | 7,251 |
| S | 03314 | CARTOON CLASSICS | | 56,644 |
| S | 05501 | CARTOON CLUBHOUSE / CARTOONS | | 24,857 |
| S | 94094 | CARTOONS | | 1,517 |
| S | 99789 | CARTOONS | | 0 |
| S | 05502 | CARTOONS / UNDEFINED | | 10,339 |
| | 57426 | CASA DE CITAS | | 0 |
| | 56549 | CASA DEL FAROL ROJO, LA | | 0 |
| | 02204 | CASABLANCA | 1942 | 1,089,870 |
| | 02207 | CASANOVA IN BURLESQUE | 1944 | 0 |
| S | 01382 | CASEY JONES | | 3,786 |
| S | 05500 | CASH EXPLOSION (GAME SHOW) | | 34,303 |
| | 02227 | CASH MCCALL | 1960 | 32,556 |
| | 18076 | CASINO (1980) | 1980 | 0 |
| S | 19652 | CASPER AND FRIENDS | | 24,723 |
| | 20944 | CASSANDRA CROSSING, THE | 1977 | 87,138 |
| | 02235 | CAST A GIANT SHADOW | 1966 | 2,035,644 |
| | 20283 | CASTAWAY COWBOY | 1974 | 15,744 |
| | 21804 | CAT AND THE CANARY, THE | 1978 | 7,664 |
| | 22195 | CAT FROM OUTER SPACE, THE | 1978 | 10,806 |
| | 26006 | CAT PEOPLE | 1982 | 601,956 |
| | 20389 | CATANJUIT KILLING, THE | 1974 | 0 |
| | 23735 | CATCH ME A SPY | 1971 | 1,517 |
| | 19468 | CATCH-22 | 1970 | 0 |
| | 02265 | CATHERINE THE GREAT | 1934 | 0 |
| | 02270 | CATTLE KING | 1963 | 698,242 |
| S | 97116 | CAVALCADE OF STARS | | 0 |
| | 28506 | CAVEMAN | 1981 | 0 |
| S | 15419 | CBS STORYBREAK | | 0 |
| | 27172 | CEASE FIRE | 1985 | 0 |
| | 29465 | CELLAR DWELLERS | 1938 | 792 |
| | 27624 | CERTAIN FURY, A | 1985 | 0 |
| | 57370 | CHACAL, EL | | 0 |
| | 57846 | CHACALES DE LA FRONTERA | | 0 |
| S | 18473 | CHALLENGE | | 1,032 |
| | 19592 | CHALLENGE TO BE FREE | 1976 | 1,036 |
| S | 19272 | CHALLENGERS, THE | | 152,253 |
| | 02325 | CHAMBER OF HORRORS | 1966 | 0 |
| | 23115 | CHAMP, THE | 1979 | 0 |
| | 25621 | CHANGELING THE | 1979 | 18,264 |
| | 57423 | CHANOC CONTRA LOS CONTRABANDIS | | 0 |
| | 02353 | CHAPMAN REPORT, THE | 1962 | 0 |
| | 24341 | CHAPTER TWO | 1979 | 27,486 |
| | 02354 | CHARADE | 1963 | 416,134 |
| | 25216 | CHARIOTS OF FIRE | 1981 | 22,365 |
| S | 14898 | CHARLES IN CHARGE | | 15,090,300 |
| | 20987 | CHARLEY AND THE ANGEL | 1973 | 0 |
| | 27242 | CHARLEY HANNAH | 1986 | 2,826 |
| | 12124 | CHARLIE CHAN AND THE RED DRAGON | 1946 | 18,041 |

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| | 03272 | CHARLIE CHAN IN THE DARK ALIBI | 1946 | 12,758 |
| | 03787 | CHARLIE CHAN ON THE DOCKS OF NEW ORLEANS | 1948 | 0 |
| S | 90450 | CHARLIE WEST'S OUTDOOR GAZETTE | | 0 |
| S | 07365 | CHARLIE'S ANGELS | | 569,701 |
| | 21419 | CHARLIE'S BALLOON | 1981 | 808 |
| | 22154 | CHARLIE, THE LONESOME COUGAR | 1967 | 5,696 |
| | 19337 | CHARLOTTE'S WEB | 1973 | 16,858 |
| | 02398 | CHARLY | 1968 | 0 |
| | 56860 | CHARRITO | 1980 | 9,784 |
| | 57360 | CHARRO DEL MISTERIO, EL | | 50,828 |
| | 02412 | CHAT'S LAND | 1972 | 788,206 |
| | 22196 | CHEAP DETECTIVE, THE | 1978 | 23,948 |
| | 28520 | CHECK IS IN THE MAIL, THE | 1986 | 0 |
| | 20872 | CHECKERED FLAG OR CRASH | 1977 | 0 |
| | 26593 | CHEECH AND CHONG'S NEXT MOVIE | 1980 | 104,652 |
| | 27522 | CHEECH AND CHONG'S THE CORSICAN BROTHERS | 1984 | 44,808 |
| S | 13458 | CHEERS | | 12,529,127 |
| S | 04209 | CHESPIRITO | | 22,299 |
| | 02434 | CHEYENNE AUTUMN | 1964 | 6,852 |
| | 17616 | CHEYENNE SOCIAL CLUB, THE | 1970 | 924,034 |
| | 21754 | CHICKEN CHRONICLES, THE | 1977 | 0 |
| | 21326 | CHILD OF GLASS | 1978 | 8,564 |
| S | 05522 | CHILDREN CRYING AT OUR DOORS | | 0 |
| S | 05527 | CHILDREN IN EXILE | | 0 |
| | 23114 | CHILDREN OF DIVORCE | 1980 | 0 |
| | 27615 | CHILDREN OF THE CORN | 1984 | 102,302 |
| | 02462 | CHILDREN OF THE DAMNED | 1964 | 354,569 |
| | 26650 | CHILDREN OF THE NIGHT | 1985 | 598,222 |
| | 27041 | CHILDREN OF TIMES SQUARE, THE | 1986 | 0 |
| | 26446 | CHILLER | 1985 | 1,311,966 |
| | 25310 | CHILLING | 1981 | 790 |
| | 28538 | CHINA GIRL | 1987 | 20,320 |
| | 27842 | CHINA HAND | 1986 | 4,616 |
| | 24342 | CHINA SYNDROME, THE | 1979 | 54,911 |
| | 19630 | CHINATOWN | 1974 | 77,598 |
| | 31192 | CHINESE CAPER | 1978 | 0 |
| S | 05523 | CHINESE NEW YEAR PARADE | | 15,624 |
| | 23327 | CHINESE WEB, THE | 1978 | 5,547 |
| | 18024 | CHIP & DALE TO THE RESCUE | | 7,384 |
| S | 18005 | CHIP N DALE'S RESCUE RANGERS | | 14,829,190 |
| S | 07679 | CHIPS | | 8,260,743 |
| | 57421 | CHIQUEITA PERO PICOSA | | 11,866 |
| | 02486 | CHISUM | 1970 | 427,502 |
| | 02487 | CHITTY CHITTY BANG BANG | 1968 | 14,181 |
| | 56542 | CHOCOLATE, LA | 1978 | 0 |
| | 23184 | CHOICE, THE | 1981 | 0 |
| | 24968 | CHOICES OF THE HEART | 1983 | 0 |
| | 21728 | CHOIRBOYS, THE | 1977 | 220,245 |
| | 28412 | CHOOSE ME | 1984 | 10,255 |
| | 22607 | CHOSEN, THE | 1978 | 0 |
| | 26055 | CHRISTINE | 1983 | 484,103 |
| S | 20922 | CHRISTMAS AT THE MOVIES | | 5,273 |
| S | 92335 | CHRISTMAS CAROL | | 0 |

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| | 21037 | CHRISTMAS MIRACLE IN CAULFIELD U.S.A. | 1977 | 1,332,426 |
| | 27490 | CHRISTMAS STORY, A | 1983 | 3,816,352 |
| | 02504 | CHUBASCO | 1968 | 578 |
| | 02505 | CHUKA | 1967 | 5,708 |
| | 04166 | CID, EL | 1961 | 7,067 |
| | 57357 | CIELO Y TU, EL | | 0 |
| | 57235 | CIGARRA ESTA QUE ARDE, LA | | 0 |
| | 02509 | CIMARRON | 1960 | 1,845,358 |
| S | 01305 | CIMARRON STRIP | | 11,853 |
| | 56848 | CINCO NACOS ASALTAN LAS VEGAS | 1987 | 0 |
| | 19002 | CINDERELLA LIBERTY | 1973 | 0 |
| | 02517 | CINDERFELLA | 1960 | 25,996 |
| S | 16965 | CINEMATRACTIONS | | 43,308 |
| S | 96725 | CIRCLE IN THE SPIRIT | | 0 |
| | 24498 | CIRCLE OF IRON | 1979 | 0 |
| | 27436 | CIRCLE OF VIOLENCE | 1986 | 2,059 |
| S | 02884 | CISCO KID, THE | | 2,324 |
| S | 20122 | CITA CON EL AMOR | | 39,682 |
| S | 97551 | CITA EN ITALIA '90 | | 3,467 |
| | 02535 | CITADEL OF CRIME | 1941 | 0 |
| | 02536 | CITIZEN KANE | 1941 | 0 |
| | 02540 | CITY BENEATH THE SEA | 1970 | 0 |
| | 22714 | CITY IN FEAR | 1980 | 0 |
| S | 20083 | CITY LIGHTS | | 459 |
| | 27393 | CITY LIMITS | 1985 | 3,130 |
| | 24227 | CITY ON FIRE | 1979 | 0 |
| | 56543 | CIUDAD DE LOS NIÑOS, LA | 1956 | 0 |
| | 19100 | CLAMBAKE | 1967 | 9,412 |
| | 25910 | CLASS | 1983 | 5,284 |
| | 02566 | CLASS OF '44 | 1973 | 0 |
| | 26371 | CLASS OF 1984 | 1982 | 78,753 |
| | 02568 | CLAUDELLE INGLISH | 1961 | 0 |
| | 19001 | CLAUDINE | 1974 | 11,834 |
| | 23434 | CLAUS | 1977 | 25,793 |
| | 02574 | CLEAR AND PRESENT DANGER, A | 1969 | 0 |
| | 22909 | CLIFF, THE | 1970 | 0 |
| | 02581 | CLIMB AN ANGRY MOUNTAIN | 1972 | 665,842 |
| S | 18560 | CLIO AWARDS | | 16,916 |
| | 26007 | CLOAK AND DAGGER | 1984 | 675,022 |
| | 21519 | CLONE MASTER, THE | 1978 | 0 |
| | 22140 | CLOSE ENCOUNTERS OF THE THIRD KIND | 1980 | 1,465,588 |
| | 27782 | CLOUD DANCER | 1980 | 0 |
| | 29872 | CLOUD WALTZING | 1987 | 0 |
| S | 05543 | CLUB CONNECT (TEENAGERS) | | 1,228 |
| | 26902 | CLUB MED | 1986 | 11,858 |
| | 27808 | CLUB PARADISE | 1986 | 55,544 |
| S | 14109 | CNN TELEVISION | | 1,699,291 |
| | 21965 | COACH | 1978 | 0 |
| | 23465 | COAL MINER'S DAUGHTER | 1980 | 1,051,380 |
| | 25157 | COAST TO COAST | 1980 | 1,032 |
| | 27809 | COBRA | 1986 | 798,724 |
| | 27177 | COCA COLA KID | 1985 | 0 |
| | 26773 | COCAINE: ONE MAN'S SEDUCTION | 1983 | 0 |

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| S | 04333 | COCINA CRISCO | | 0 |
| | 26151 | CODE NAME: FOXFIRE | 1985 | 12,764 |
| | 19599 | CODE NAME: MINUS ONE | 1976 | 446 |
| | 27521 | CODE OF SILENCE | 1985 | 240,562 |
| S | 10982 | CODE RED | | 0 |
| | 28680 | CODENAME: WILDGESE | 1986 | 0 |
| | 02639 | COLD NIGHT'S DEATH, A | 1973 | 0 |
| | 26526 | COLD ROOM, THE | 1984 | 5,560 |
| | 57636 | COLD SASSY TREE | 1989 | 1,213,272 |
| | 18882 | COLD SWEAT | 1974 | 23,922 |
| | 02641 | COLD TURKEY | 1971 | 187,537 |
| S | 17963 | COLLEGE BASKETBALL PREVIEW | | 0 |
| S | 16179 | COLLEGE BASKETBALL'S TOP 10 | | 0 |
| S | 15855 | COLLEGE FOOTBALL PREVIEWS | | 3,440 |
| S | 18869 | COLLEGE MADHOUSE | | 130,223 |
| | 25096 | COLORADO CHARLIE | 1975 | 1,499 |
| S | 96048 | COLORADO... PICTURE PERFECT | | 6,546 |
| S | 18639 | COLUMBO | | 1,665,694 |
| | 21442 | COMA | 1978 | 1,945,379 |
| | 02681 | COMANCHEROS, THE | 1961 | 42,848 |
| S | 00014 | COMBAT | | 1,060 |
| | 02684 | COME BACK CHARLESTON BLUE | 1972 | 0 |
| | 02692 | COME NEXT SPRING | 1955 | 14,960 |
| | 02703 | COME SEPTEMBER | 1961 | 27,730 |
| | 02705 | COME TO THE STABLE | 1949 | 0 |
| | 22715 | COMERACK KID, THE | 1980 | 618,664 |
| S | 05557 | COMEDY EXPRESS | | 66,154 |
| S | 05558 | COMEDY HOUR | | 50,155 |
| | 02708 | COMEDY OF TERRORS, THE | 1964 | 4,356 |
| S | 19224 | COMEDY TONIGHT | | 114,309 |
| S | 99736 | COMEDY WHEEL | | 0 |
| S | 04271 | COMENTARIOS | | 1,525 |
| S | 19968 | COMIC STRIP LIVE-PRIME | | 1,297,760 |
| S | 16100 | COMIC STRIP, THE | | 234,383 |
| | 24228 | COMING OUT OF THE ICE | 1982 | 6,013 |
| | 02717 | COMMAND DECISION | 1948 | 1,273,940 |
| | 02719 | COMMANDO | 1964 | 0 |
| S | 07699 | COMMANDO CODY | | 0 |
| | 17620 | COMMANDOS | 1973 | 6,295 |
| S | 05564 | COMMERCIAL PROGRAMMING | | 1,903,427 |
| S | 18888 | COMMON GROUND | | 0 |
| | 56844 | COMO MEXICO NO HAY DOS | | 0 |
| | 26640 | COMPANY OF WOLVES, THE | 1985 | 0 |
| | 27375 | COMPROMISING POSITIONS | 1985 | 69,886 |
| S | 97307 | COMPUTER WARRIORS | | 1,653 |
| | 21016 | COMPUTER MORE TENNIS SHOES, THE | 1969 | 0 |
| | 56839 | CON EL CUERPO PRESTADO | 1980 | 1,266 |
| | 24823 | CONAN THE BARBARIAN | 1982 | 324,574 |
| | 26008 | CONAN THE DESTROYER | 1984 | 577,102 |
| | 23611 | CONCORDE, THE-AIRPORT '79 | 1979 | 16,104 |
| | 25668 | CONCRETE BEAT | 1984 | 3,264 |
| | 25762 | CONCRETE COWBOYS II | 1981 | 0 |
| S | 04302 | CONCURSO DE MODELOS LATINOS | | 0 |

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| | 18938 | CONDOP, EL | 1970 | 320,130 |
| | 26790 | CONDORMAN | 1981 | 9,196 |
| S | 97907 | CONEXION DEPORTIVA | | 22,085 |
| S | 98552 | CONFESIONES DE UN EX-GORDO | | 0 |
| S | 18728 | CONFESSIONAL | | 0 |
| S | 58648 | CONFESSIONAL | 1990 | 110,262 |
| S | 05572 | CONFESSIONS OF MR TABLOID | | 3,899 |
| S | 09418 | CONNECTIONS | | 10,114 |
| | 25614 | CONQUEROR, THE | 1956 | 20,202 |
| | 02777 | CONQUEST OF THE PLANET OF THE APES | 1972 | 61,490 |
| | 19243 | CONRACK | 1974 | 390,024 |
| | 02783 | CONSPIRACY TO KILL | 1970 | 254,610 |
| | 18456 | CONSTANTINE AND THE CROSS | 1962 | 0 |
| S | 05021 | CONTACT | | 0 |
| | 58118 | CONTACTO CHICANO | | 1,240 |
| | 23466 | CONTENDER, THE | 1980 | 0 |
| | 24824 | CONTINENTAL DIVIDE, THE | 1981 | 1,239,208 |
| | 57864 | CONTRABANDISTA, LA | | 0 |
| | 20949 | CONTRACT ON CHERRY STREET | 1977 | 0 |
| | 19860 | CONVERSATION, THE | 1974 | 24,095 |
| | 22197 | CONVOY | 1978 | 29,114 |
| | 02801 | COOGAN'S BLUFF | 1968 | 1,835,458 |
| S | 95281 | COOKY'S CARTOON CLUB | | 420,216 |
| | 02803 | COOL HAND LUKE | 1967 | 221,273 |
| | 02805 | COOL ONES, THE | 1967 | 0 |
| | 25312 | COP KILLERS | 1984 | 5,502 |
| S | 19963 | COPS | | 2,001,164 |
| | 17622 | COPS AND ROBBERS | 1973 | 8,848 |
| | 22207 | CORVETTE SUMMER | 1978 | 628,738 |
| S | 14882 | COSBY SHOW, THE | | 12,278,064 |
| | 57863 | COSECHA DE MUJERES, LA | | 0 |
| | 21414 | COTTON CANDY | 1978 | 0 |
| | 27523 | COTTON CLUB | 1984 | 23,720 |
| | 02837 | COTTON COMES TO HARLEM | 1970 | 688,722 |
| | 02844 | COUNT OF MONTE CRISTO | 1934 | 0 |
| | 20940 | COUNT OF MONTE CRISTO | 1975 | 0 |
| S | 11354 | COUNT OF MONTE CRISTO, THE | | 150,253 |
| | 02851 | COUNTDOWN | 1968 | 6,850 |
| S | 96907 | COUNTDOWN TO THE NIGHT OF 100 STARS | | 1,128 |
| | 29059 | COUNTER MEASURES | 1985 | 0 |
| | 02861 | COUNTERFEIT TRAITOR, THE | 1962 | 1,717,791 |
| | 02866 | COUNTERPOINT | 1968 | 0 |
| | 02868 | COUNTESS FROM HONG KONG, A | 1967 | 0 |
| | 24423 | COUNTRY GOLD | 1982 | 0 |
| S | 97737 | COUNTRY SHOWDOWN | | 1,324 |
| | 02881 | COUNTY FAIR | 1950 | 0 |
| S | 03320 | COURAGEOUS CAT AND MINUTE MOUSE | | 8,297 |
| S | 06635 | COUSTEAU ODYSSEY - UNSPECIFIED EPISODE | | 291,071 |
| | 02905 | COVERED WAGON DAYS | 1940 | 0 |
| | 25068 | COVERT ACTION | 1978 | 24,078 |
| | 23815 | COWARD OF THE COUNTY | 1981 | 615,182 |
| | 24866 | COWBOY | 1983 | 553,052 |
| | 02915 | COWBOY AND THE LADY, THE | 1938 | 12,206 |

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| Y | CODE | | | |
| P | | | | |
| | 02928 | COWBOYS, THE | 1972 | 6,356,075 |
| | 26009 | CRACKERS | 1984 | 19,746 |
| S | 15333 | CRAZY LIKE A FOX | | 171,748 |
| S | 20413 | CRAZY WORLD OF BENNY HILL | | 54,394 |
| S | 95625 | CREADOR DE MODAS | | 621 |
| | 02964 | CREATION OF THE HUMANIDS | 1962 | 0 |
| | 26910 | CREATOR | 1985 | 8,704 |
| | 27144 | CREATURE | 1985 | 60,700 |
| | 29971 | CREEPSHOW | 1982 | 86,888 |
| | 29061 | CREEPSHOW 2 | 1987 | 132,346 |
| | 02935 | CRIME CLUB | 1972 | 734 |
| | 18918 | CRIME CLUB, THE | 1975 | 0 |
| | 26747 | CRIME OF INNOCENCE | 1985 | 831,564 |
| S | 18749 | CRIME STOPPERS 800 | | 87,552 |
| | 02994 | CRIME, INC. | 1945 | 0 |
| | 30697 | CRIMES OF PASSION | 1984 | 18,912 |
| | 29192 | CRIMES OF THE HEART | 1986 | 216,132 |
| S | 18468 | CRIMEWATCH TONIGHT | | 50,327 |
| | 03026 | CRISIS | 1950 | 185,990 |
| | 21921 | CRISIS IN MIDAIR | 1979 | 3,387 |
| S | 04369 | CRISTINA | | 589,299 |
| S | 21263 | CRISTINA | | 0 |
| S | 94678 | CRISTINA Y JOSE LUIS RODRIGUEZ | | 7,734 |
| | 03028 | CRITIC'S CHOICE | 1963 | 15,074 |
| | 22849 | CRITICAL LIST, THE-PART I | 1978 | 0 |
| | 28816 | CRITTERS | 1986 | 182,694 |
| | 56828 | CRONICA DE UN AMOR | 1972 | 0 |
| | 03031 | CROOKED CIRCLE | 1958 | 0 |
| | 03048 | CROOKS AND CORONETS | 1969 | 8,444 |
| S | 05551 | CROSBY CHALLENGE (GOLF) | | 5,636 |
| | 03043 | CROSS CHANNEL | 1948 | 0 |
| | 25834 | CROSS CREEK | 1983 | 0 |
| | 01965 | CROSSCURRENT | 1971 | 9,740 |
| | 03067 | CRUEL SEA, THE | 1953 | 4,850 |
| | 21259 | CRUISE INTO TERROR | 1978 | 0 |
| | 23023 | CRY FOR LOVE, A | 1980 | 4,088 |
| | 57920 | CUANDO LLORAN LOS VALIENTES | | 0 |
| | 57145 | CUATRO IMPLACABLES, LOS | 1975 | 0 |
| S | 04221 | CUBA DE AYER, LA | | 0 |
| S | 95142 | CUENTAME TU CUENTO | | 4,964 |
| | 19260 | CULPEPPER CATTLE CO., THE | 1972 | 0 |
| | 03104 | CULT OF THE DAMNED | 1969 | 0 |
| S | 17925 | CURRENT AFFAIR, A | | 4,245,086 |
| | 22796 | CURSE OF KING TUT'S TOMB | 1980 | 14,138 |
| | 20962 | CURSE OF THE BLACK WIDOW, THE | 1977 | 7,405 |
| | 27645 | CURSE OF THE GOLD MONKEY | 1982 | 4,836 |
| | 25863 | CURSE OF THE PINK PANTHER | 1983 | 4,417 |
| | 03125 | CURSE OF THE VAMPIRES | 1970 | 0 |
| | 03127 | CURSE OF THE WEREWOLF | 1961 | 0 |
| | 27466 | CURTAINS | 1983 | 0 |
| | 03134 | CUSTER OF THE WEST | 1968 | 0 |
| | 27493 | CUTTER'S WAY | 1981 | 0 |
| S | 05554 | CYCLING - US PRO CYCLING HIGHLIGHTS (CORE-STATES) | | 0 |

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| | 27735 | CYCLONE | 1987 | 11,674 |
| | 03148 | CYRANO DE BERGERAC | 1950 | 0 |
| | 27376 | D.A.R.Y.L. | 1985 | 204,456 |
| | 26010 | D.C. CAB | 1983 | 73,762 |
| | 21457 | DADDY I DON'T LIKE IT LIKE THIS | 1978 | 0 |
| S | 08754 | DAFFY/SPEEDY SHOW, THE | | 211,532 |
| | 03155 | DAGORA, THE SPACE MONSTER | 1965 | 0 |
| | 03157 | DAKOTA | 1945 | 4,620 |
| | 03158 | DAKOTA INCIDENT | 1956 | 22,500 |
| S | 08255 | DALLAS | | 2,900 |
| | 03162 | DALLAS | 1950 | 0 |
| | 21910 | DALLAS COWBOY CHEERLEADERS | 1979 | 8,464 |
| | 22636 | DALLAS COWBOYS CHEERLEADERS II | 1980 | 10,262 |
| S | 99695 | DALLAS COWBOYS SPECIAL EDITION | | 0 |
| | 58219 | DAMA DEL VELO, LA | | 0 |
| | 03174 | DAMNED DON'T CRY, THE | 1950 | 0 |
| S | 05666 | DAN REEVES SHOW | | 20,328 |
| S | 16847 | DANCE CONNECTION | | 3,089 |
| | 20306 | DANGER IN PARADISE | 1977 | 20,312 |
| S | 15963 | DANGER MOUSE | | 4,857 |
| | 03212 | DANGER ROUTE | 1968 | 0 |
| | 24769 | DANGEROUS SUMMER, A | 1982 | 0 |
| S | 00020 | DANIEL BOONE | | 58,854 |
| | 26791 | DARBY O'GILL AND THE LITTLE PEOPLE | 1959 | 2,616 |
| | 03264 | DARBY'S RANGERS | 1958 | 5,428 |
| | 03266 | DAREDEVILS OF THE CLOUDS | 1948 | 0 |
| | 03274 | DARK AT THE TOP OF THE STAIRS, THE | 1960 | 0 |
| | 03277 | DARK COMMAND, THE | 1940 | 3,680 |
| | 06856 | DARK EYES OF LONDON | 1939 | 0 |
| | 25463 | DARK MIRROR | 1984 | 41,512 |
| | 23867 | DARK NIGHT OF THE SCARECROW | 1981 | 1,322,038 |
| | 03293 | DARK PASSAGE | 1947 | 0 |
| | 23098 | DARK, THE | 1979 | 7,354 |
| | 21973 | DARKER SIDE OF TERROR, THE | 1979 | 530,682 |
| | 21520 | DARKER THAN AMBER | 1970 | 3,958 |
| | 03306 | DATE WITH JUDY, A | 1948 | 5,196 |
| | 03315 | DAUGHTER OF THE JUNGLE | 1949 | 13,767 |
| | 31038 | DAUGHTERS OF JOSHUA CABE, THE | 1972 | 1,830 |
| S | 00919 | DAVE ALLEN AT LARGE | | 0 |
| | 18457 | DAVID AND GOLIATH | 1960 | 172 |
| | 19749 | DAWN: PORTRAIT OF A TEEN-AGE RUNAWAY | 1976 | 0 |
| | 24491 | DAY FOR THANKS ON WALTONS MOUNTAIN, A | 1982 | 621,041 |
| S | 05019 | DAY OF RESTORATION | | 2,668 |
| | 21627 | DAY OF THE ANIMALS | 1977 | 0 |
| | 03340 | DAY OF THE EVIL GUN | 1968 | 2,328,504 |
| | 03346 | DAY THE EARTH CAUGHT FIRE, THE | 1961 | 0 |
| | 17628 | DAY THE EARTH MOVED | 1974 | 0 |
| | 03348 | DAY THE EARTH STOOD STILL, THE | 1951 | 31,900 |
| | 23866 | DAY THE LOVING STOPPED, THE | 1981 | 0 |
| | 23117 | DAY THE WOMEN GOT EVEN, THE | 1980 | 0 |
| S | 17690 | DAY THEY CAME TO ARREST THE BOOK, THE | | 2,912 |
| | 26801 | DAYS OF HEAVEN | 1978 | 0 |
| | 03365 | DAYS OF WINE AND ROSES | 1962 | 0 |

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| S | 16346 | DAYTON INTERNATIONAL AIRSHOW, THE | | 2,317 |
| S | 04224 | DE COLORES | | 0 |
| S | 04225 | DE NOCHE | | 0 |
| S | 95621 | DEA | | 72,602 |
| | 03373 | DEAD END | 1937 | 2,154 |
| | 29062 | DEAD END DRIVE-IN | 1986 | 8,432 |
| | 29090 | DEAD HEAT | 1988 | 204,040 |
| | 19106 | DEAD MAN ON THE RUN | 1975 | 0 |
| | 57627 | DEAD MAN'S FOLLY | 1986 | 7,110 |
| | 26026 | DEAD MEN DON'T WEAR PLAID | 1982 | 27,940 |
| | 03388 | DEAD OR ALIVE | 1944 | 0 |
| | 03390 | DEAD RINGER | 1964 | 5,752 |
| | 19928 | DEADLIEST SEASON, THE | 1977 | 4,088 |
| | 59758 | DEADLINE | 1987 | 380 |
| | 03406 | DEADLY BEES, THE | 1967 | 6,012 |
| | 24949 | DEADLY BLESSING | 1981 | 3,444 |
| | 23328 | DEADLY DUST | 1978 | 11,914 |
| | 21777 | DEADLY ENCOUNTER | 1975 | 2,017 |
| | 24490 | DEADLY ENCOUNTER | 1982 | 0 |
| | 28842 | DEADLY ENEMIES | 1988 | 5,104 |
| | 28521 | DEADLY EYES | 1982 | 13,016 |
| | 27550 | DEADLY FORCE | 1983 | 36,842 |
| | 21038 | DEADLY GAME | 1977 | 862,736 |
| | 19593 | DEADLY GAME, THE | 1976 | 974 |
| | 26447 | DEADLY INTENTIONS | 1985 | 34,114 |
| | 24956 | DEADLY LESSONS | 1983 | 662,970 |
| | 19318 | DEADLY TOWER, THE | 1975 | 2,477,452 |
| | 03417 | DEADLY TRACKERS, THE | 1973 | 0 |
| | 27722 | DEADLY WEEKEND | 1975 | 2,860 |
| | 26313 | DEAL OF THE CENTURY | 1983 | 33,714 |
| | 21974 | DEAR DETECTIVE | 1979 | 429,602 |
| | 03425 | DEAR HEART | 1965 | 0 |
| S | 97048 | DEAR MOM | | 5,180 |
| | 19636 | DEATH AT LOVE HOUSE | 1976 | 3,002 |
| | 18920 | DEATH BE NOT PROUD | 1975 | 0 |
| | 21577 | DEATH FOLLOWS A PSYCHO | 1973 | 0 |
| | 28426 | DEATH IN CALIFORNIA, A PART I | 1985 | 4,081,040 |
| | 23897 | DEATH OF A CENTERFOLD: THE DOROTHY STRATTEN STORY | 1981 | 923,040 |
| | 03443 | DEATH OF A GUNFIGHTER | 1969 | 6,270 |
| | 03448 | DEATH OF INNOCENCE, A | 1971 | 0 |
| | 22394 | DEATH OF OCEAN VIEW PARK, THE | 1979 | 0 |
| | 22208 | DEATH ON THE NILE | 1978 | 7,797 |
| | 20425 | DEATH RACE 2000 | 1975 | 1,575 |
| | 22769 | DEATH RAGE | 1976 | 0 |
| | 17587 | DEATH STALK | 1974 | 0 |
| S | 02888 | DEATH VALLEY DAYS | | 18,788 |
| | 25975 | DEATH WATCH | 1982 | 0 |
| | 19477 | DEATH WISH | 1974 | 143,350 |
| | 28364 | DEATH WISH 4 | 1987 | 2,110,806 |
| | 24311 | DEATH WISH II | 1982 | 667,266 |
| | 25481 | DEATHGAMES | 1981 | 0 |
| | 21993 | DEATHSPORT | 1978 | 0 |
| | 27579 | DEATHSTALKER II | 1986 | 2,686 |

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| | 25158 | DEATHTRAP | 1982 | 8,713 |
| | 03470 | DECAMERON NIGHTS | 1953 | 0 |
| | 58253 | DEDO EN EL GATILLO, EL | | 0 |
| | 21443 | DEEP, THE | 1977 | 71,111 |
| | 28679 | DEF-CON 4 | 1985 | 0 |
| | 03490 | DEFECTOR, THE | 1966 | 8,184 |
| | 24730 | DEFIANCE | 1979 | 9,210 |
| | 03492 | DEFIANT ONES, THE | 1958 | 11,012 |
| | 57393 | DEL OTRO LADO DEL PUENTE | | 6,100 |
| | 19121 | DELANCEY STREET | 1975 | 0 |
| | 27293 | DELIRERATE STRANGER, THE | 1986 | 89,577 |
| | 03495 | DELICATE DELINQUENT, THE | 1957 | 2,594 |
| | 03501 | DELIVER US FROM EVIL | 1973 | 16,101 |
| | 03504 | DELPHI BUREAU, THE | 1972 | 2,276 |
| | 20876 | DELTA COUNTY, U.S.A. | 1977 | 0 |
| S | 07378 | DELVECCHIO | | 590 |
| | 03507 | DEMENTIA 13 | 1964 | 0 |
| | 22913 | DEMON AND THE MUMMY | 1975 | 0 |
| | 21418 | DEMON SEED | 1977 | 735,574 |
| | 26620 | DEMON, THE | 1976 | 0 |
| S | 16569 | DENNIS THE MENACE (CARTOON) | | 2,119,593 |
| S | 18121 | DENVER, THE LAST DINOSAUR | | 766,588 |
| S | 04319 | DEPORTES TELEMUNDO | | 0 |
| S | 16509 | DESCENT, THE | | 0 |
| | 59376 | DESCONOCIDO, EL | | 0 |
| S | 20124 | DESDE HOLLYWOOD | | 30,009 |
| | 03546 | DESERT SONG, THE | 1953 | 6,862 |
| | 03550 | DESERT WARRIOR | 1960 | 16,208 |
| S | 94676 | DESFILADE DE NAVIDAD DEL ESTE DE LOS ANGELES | | 1,240 |
| S | 96046 | DESFILADE PUERTORRIQUENO DE NUEVA JERSEY | | 0 |
| | 56811 | DESHONRA | | 0 |
| | 30067 | DESIRE-THE VAMPIRE | 1982 | 2,358 |
| | 03566 | DESPERADOES OF DODGE CITY | 1948 | 0 |
| | 03570 | DESPERATE ADVENTURE, A | 1938 | 0 |
| | 22260 | DESPERATE CHARACTERS | 1971 | 0 |
| | 03579 | DESPERATE ONES, THE | 1968 | 0 |
| S | 21517 | DESPERATE PASSAGE SERIES, THE | | 229,276 |
| | 22764 | DESPERATE VOYAGE | 1980 | 869,854 |
| | 27524 | DESPERATELY SEEKING SUSAN | 1985 | 88,416 |
| | 03583 | DESTINATION BIG HOUSE | 1950 | 0 |
| | 03585 | DESTINATION GOBI | 1953 | 9,616 |
| | 03593 | DESTINATION TOKYO | 1943 | 841,844 |
| | 26414 | DESTINATION: MOONBASE ALPHA | 1975 | 689 |
| | 27736 | DESTROYERS, THE | 1985 | 14,052 |
| | 03601 | DESTRUCTORS, THE | 1967 | 0 |
| | 20431 | DESTRUCTORS, THE | 1975 | 9,914 |
| | 03609 | DETOUR TO NOWHERE | 1972 | 0 |
| | 22682 | DETOUR TO TERROR | 1980 | 8,016 |
| | 03612 | DEVIL AND MISS JONES, THE | 1941 | 3,846 |
| | 03615 | DEVIL AT 4 O'CLOCK, THE | 1961 | 0 |
| | 03652 | DEVIL'S BRIGADE, THE | 1968 | 19,988 |
| | 03653 | DEVIL'S CANYON | 1953 | 981,762 |
| | 21282 | DEVIL'S MOUNTAIN | 1976 | 0 |

| T Y P | BIB CODE | Property-Title | Rel- Year | Household Viewing Hours |
|-------------|-------------|--|--------------|-------------------------------|
| | | 27213 DEVILFISH | 1934 | 2,166 |
| S | 04253 | DIA DE LAS MADRES | | 0 |
| | 58533 | DIA QUE ME QUIERAS, EL | | 0 |
| | 57388 | DIABLOS EN EL CIELO | | 0 |
| | 19364 | DIAL A DEADLY NUMBER | 1975 | 0 |
| | 23435 | DIAL M FOR MURDER | 1981 | 0 |
| | 31440 | DIAL M FOR MURDER | 1954 | 0 |
| | 57620 | DIAMOND THIEVES | 1980 | 0 |
| | 03712 | DIARY OF A MADMAN | 1963 | 0 |
| | 57831 | DIAS QUE ME DISTE, LOS | | 0 |
| | 03718 | DICK TRACY MEETS GRUESOME | 1947 | 0 |
| | 19712 | DICK TRACY RETURNS | 1938 | 0 |
| S | 07182 | DICK TRACY SERIALS | | 0 |
| S | 03324 | DICK TRACY SHOW, THE | | 137,754 |
| | 03719 | DICK TRACY VERSUS CUEBALL | 1946 | 0 |
| | 03720 | DICK TRACY'S DILEMMA | 1947 | 0 |
| | 03717 | DICK TRACY, DETECTIVE | 1945 | 1,080 |
| S | 01718 | DICK VAN DYKE SHOW, THE | | 5,183,957 |
| | 03725 | DIE SCREAMING, MARIANNE | 1970 | 791 |
| S | 15272 | DIFFERENT STROKES | | 1,524,706 |
| | 27747 | DIFFERENT AFFAIR, A | 1987 | 124 |
| | 21756 | DIFFERENT STORY, A | 1978 | 0 |
| | 17633 | DILLINGER | 1973 | 3,897 |
| | 24807 | DINER | 1982 | 15,732 |
| S | 18632 | DIONNE AND FRIENDS | | 149,986 |
| | 03740 | DIPLOMATIC COURIER | 1952 | 0 |
| | 27760 | DIRT BIKE KID, THE | 1985 | 9,702 |
| | 18853 | DIRTY DINGUS MAGEE | 1970 | 850,117 |
| | 03742 | DIRTY DOZEN, THE | 1967 | 4,551,102 |
| | 26075 | DIRTY DOZEN: NEXT MISSION, THE | 1985 | 1,129,764 |
| | 57619 | DIRTY LAUNDRY | 1987 | 0 |
| | 19382 | DIRTY MARY CRAZY LARRY | 1974 | 309,072 |
| | 24781 | DIRTY TRICKS | 1981 | 0 |
| | 17636 | DISAPPEARANCE OF FLIGHT 412, THE | 1974 | 558,720 |
| | 22395 | DISASTER ON THE COASTLINER | 1979 | 7,528 |
| S | 94763 | DISNEY CHRISTMAS GIFT, A | | 12,850 |
| S | 96818 | DISNEYLAND STORY | | 10,338 |
| S | 95014 | DISORDER IN THE COURT: 60TH ANNIVERSARY TRIBUTE TO | | 63,106 |
| | 03762 | DISTANT TRUMPET, A | 1964 | 21,200 |
| | 03763 | DIVE BOMBER | 1941 | 0 |
| S | 16934 | DIVORCE COURT | | 1,260,110 |
| | 03772 | DIVORCE OF LADY X | 1938 | 1,658 |
| | 24492 | DIVORCE WARS: A LOVE STORY | 1982 | 71,692 |
| | 24696 | DIXIE: CHANGING HABITS | 1983 | 7,338 |
| | 26076 | DO YOU REMEMBER LOVE | 1985 | 2,632 |
| | 20105 | DOC SAVAGE, THE MAN OF BRONZE | 1975 | 4,310 |
| | 26011 | DOCTOR DETROIT | 1983 | 66,092 |
| S | 03934 | DOCTOR IN THE HOUSE | | 0 |
| S | 07965 | DOCTOR WHO | | 25,368 |
| | 17638 | DOCTOR ZHIVAGO | 1965 | 8,248 |
| | 03319 | DODGE CITY | 1939 | 2,164,004 |
| | 20106 | DOG DAY AFTERNOON | 1975 | 107,543 |
| | 20946 | DOGPOUND SHUFFLE | 1974 | 5,128 |

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| | 27784 | DOGS | 1976 | 9,558 |
| | 24806 | DOGS OF WAR, THE | 1980 | 144,905 |
| | 03832 | DOLL'S HOUSE, A | 1973 | 0 |
| | 24973 | DOLLMAKER, THE | 1984 | 4,193,092 |
| | 27861 | DOLLS | 1987 | 7,171 |
| | 20941 | DOMINO PRINCIPLE, THE | 1977 | 2,908 |
| | 24768 | DON'T CRY, IT'S ONLY THUNDER | 1982 | 37,994 |
| | 03853 | DON'T GIVE UP THE SHIP | 1959 | 487,708 |
| | 03854 | DON'T GO NEAR THE WATER | 1957 | 736,098 |
| | 23589 | DON'T LOOK BACK-THE STORY OF LEROY "SATCHEL" PAIGE | 1981 | 2,608 |
| S | 00823 | DONAHUE | | 4,085,623 |
| | 21561 | DONNER PASS: THE ROAD TO SURVIVAL | 1978 | 0 |
| | 21767 | DONOVAN'S KID | 1978 | 5,438 |
| | 03841 | DONOVAN'S REEF | 1963 | 61,938 |
| | 04168 | DORADO, EL | 1967 | 252,532 |
| | 59247 | DOS MATONES, LOS | | 0 |
| | 22917 | DOUBLE IMAGE | 1970 | 0 |
| | 03900 | DOUBLE INDEMNITY | 1944 | 75,612 |
| | 03904 | DOUBLE LIFE, A | 1947 | 0 |
| | 03905 | DOUBLE MAN, THE | 1967 | 6,102 |
| | 23099 | DOUBLE MCGUFFIN, THE | 1979 | 0 |
| | 27723 | DOUBLE PLAY | 1972 | 0 |
| | 03909 | DOUBLE WEDDING | 1937 | 0 |
| | 03913 | DOUGHGIRLS, THE | 1944 | 0 |
| | 23670 | DR. DRACULA | 1977 | 4,144 |
| S | 18333 | DR. FAD SHOW | | 11,707 |
| S | 19274 | DRACULA: THE SERIES | | 34,886 |
| | 03979 | DAGNET | 1969 | 0 |
| | 29630 | DAGNET | 1987 | 1,161,712 |
| S | 19692 | DRAGON WARRIOR | | 11,226 |
| | 26802 | DRAGONSLAYER | 1981 | 150,494 |
| | 27802 | DRAW | 1984 | 22,306 |
| | 27800 | DREAM CHASERS, THE | 1984 | 2,798 |
| | 23905 | DREAM HOUSE | 1981 | 962 |
| | 26942 | DREAM NO EVIL | 1973 | 0 |
| | 03998 | DREAMBOAT | 1952 | 0 |
| | 24229 | DREAMS DON'T DIE | 1982 | 322 |
| | 26874 | DREAMSCAPE | 1984 | 20,434 |
| | 24346 | DRESSED TO KILL | 1980 | 219,530 |
| S | 20504 | DRIVEN TO WIN | | 41 |
| | 24348 | DROP-OUT FATHER | 1982 | 2,904 |
| | 28656 | DROP-OUT MOTHER | 1987 | 2,788 |
| | 20107 | DROWNING POOL, THE | 1975 | 27,440 |
| | 04017 | DRUM BEAT | 1954 | 0 |
| | 04022 | DRUMS IN THE DEEP SOUTH | 1951 | 0 |
| | 20451 | DUCHESS AND THE DIRTWATER FOX, THE | 1976 | 423,112 |
| | 04032 | DUCK SOUP | 1933 | 0 |
| S | 05633 | DUCKPIN BOWLING | | 48,958 |
| S | 16545 | DUCKTALES | | 11,029,263 |
| S | 96043 | DUCKTALES MOVIE SPECIAL | | 28,496 |
| S | 03327 | UDLEY DORIGHT | | 4,560 |
| | 04045 | DUZEL AT DIABLO | 1966 | 34,314 |
| | 04051 | DUZEL IN THE SUN | 1946 | 6,388 |

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| S | 02552 | DUKES OF HAZZARD, THE | | 186,904 |
| | 21538 | DUMBO | 1941 | 143,337 |
| | 26911 | DUNE | 1984 | 142,489 |
| | 27858 | DUNGEONMASTER, THE | 1984 | 4,842 |
| S | 05054 | DWIGHT THOMPSON | | 10,592 |
| S | 09919 | DYNASTY | | 53,815 |
| | 19604 | DYNASTY | 1976 | 4,702 |
| | 20947 | EAGLE HAS LANDED, THE | 1977 | 5,712 |
| | 19717 | EAGLES ATTACK AT DAWN | 1970 | 0 |
| S | 05642 | EARL BRUCE | | 513 |
| | 26763 | EARLY FROST, AN | 1985 | 7,566 |
| S | 97110 | EARTH IS THE LORD'S, THE | | 0 |
| | 24731 | EARTHLING, THE | 1980 | 0 |
| | 19769 | EARTHQUAKE | 1974 | 2,706,100 |
| S | 10553 | EAST OF EDEN | | 1,988,633 |
| | 04106 | EAST OF EDEN | 1955 | 715 |
| S | 97995 | EASTER SEAL TELETHON | | 0 |
| | 04119 | EASY COME, EASY GO | 1967 | 4,458 |
| | 25911 | EASY MONEY | 1983 | 22,938 |
| | 04132 | EASY WAY, THE | 1952 | 0 |
| | 20453 | EAT MY DUST | 1976 | 0 |
| S | 16890 | EBONY/JET SHOWCASE | | 27,635 |
| | 30089 | ECHO PARK | 1985 | 0 |
| S | 21689 | ED HUME ON GARDENING | | 4,513 |
| | 56532 | EDAD DE LA VIOLENCIA, LA | 1964 | 0 |
| | 26233 | EODIE AND THE CRUISERS | 1983 | 0 |
| | 26012 | EODIE MACON'S RUN | 1983 | 0 |
| | 26057 | EDUCATING RITA | 1983 | 266,612 |
| | 19012 | EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS, | 1973 | 0 |
| S | 07494 | EIGHT IS ENOUGH | | 5,814,682 |
| | 28534 | EIGHT MILLION WAYS TO DIE | 1986 | 65,903 |
| S | 08944 | EISCHIED | | 0 |
| S | 98120 | ELAYNE BOOSLER'S BROADWAY BABY | | 0 |
| | 19392 | ELEANOR AND FRANKLIN PART ONE | 1976 | 286 |
| | 19933 | ELEANOR AND FRANKLIN: THE WHITE HOUSE YEARS | 1977 | 0 |
| S | 96055 | ELECCIONES EN NICARAGUA | | 2,135 |
| | 27483 | ELECTRIC DREAMS | 1984 | 69,880 |
| | 24350 | ELECTRIC HORSEMAN, THE | 1979 | 538,060 |
| | 58194 | ELENA Y RAQUEL | | 0 |
| | 24495 | ELEPHANT MAN, THE | 1980 | 19,805 |
| | 24892 | ELEPHANT MAN, THE | 1982 | 0 |
| S | 96631 | ELEPHANTASTIC! | | 972 |
| | 04188 | ELIZABETH THE QUEEN | 1939 | 1,651 |
| | 04189 | ELLERY QUEEN: DON'T LOOK BEHIND YOU | 1971 | 210,384 |
| | 23439 | ELVIS AND THE BEAUTY QUEEN | 1981 | 4,238 |
| S | 04252 | EMBAJADORES DE LA MUSICA COLOMBIANA | | 0 |
| | 04197 | EMBASSY | 1972 | 0 |
| S | 00520 | EMERGENCY | | 20,937 |
| | 29054 | EMMA:QUEEN OF THE SOUTH SEAS | 1988 | 0 |
| | 19003 | EMPEROR OF THE NORTH | 1973 | 0 |
| | 21619 | EMPIRE OF THE ANTS | 1977 | 5,512 |
| | 27174 | EMPTY BEACH | 1985 | 0 |
| S | 99630 | EN PUNTO | | 13,722 |

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|-------------|-------------|--|--------------|-------------------------------|
| | 57889 | ENAMORADA | | 0 |
| | 58217 | ENAMORADOS, LOS | | 0 |
| S | 04390 | ENCADENADOS | | 5,346 |
| | 27696 | ENCHANTED, THE | 1983 | 0 |
| | 04226 | ENCHANTMENT | 1948 | 0 |
| | 57274 | ENCUENTRO CON LA MUERTE | | 0 |
| | 29398 | END OF THE LINE | 1988 | 29,606 |
| | 22839 | END OF THE WORLD | 1977 | 0 |
| | 22210 | END, THE | 1978 | 8,398 |
| | 25864 | ENDANGERED SPECIES | 1982 | 727,628 |
| | 26360 | ENDGAME | 1984 | 0 |
| | 24950 | ENDLESS LOVE | 1981 | 0 |
| | 28819 | ENEMY MINE | 1985 | 83,598 |
| | 04241 | ENEMY OF THE LAW | 1945 | 0 |
| S | 20009 | ENEMY WITHIN: DRUGS IN THE WORKPLACE | | 0 |
| | 20460 | ENFORCER, THE | 1976 | 1,585,376 |
| | 25306 | ENIGMA | 1982 | 1,036 |
| | 04246 | ENSIGN PULVER | 1964 | 0 |
| | 04251 | ENTER THE DRAGON | 1973 | 270,560 |
| | 25764 | ENTER THE NINJA | 1981 | 1,036 |
| S | 10586 | ENTERTAINMENT THIS WEEK | | 365,840 |
| S | 10587 | ENTERTAINMENT TONIGHT | | 3,069,733 |
| | 57313 | ENTRE COMPADRES TE VEAS | | 0 |
| S | 04395 | ERASE UNA VEZ EN LA VIDA | | 5,605 |
| S | 04394 | ERASE UNA VEZ UN HOMBRE | | 5,605 |
| | 19312 | ERIC | 1975 | 0 |
| | 22663 | ESCAPE | 1980 | 0 |
| | 25309 | ESCAPE 2000 | 1983 | 545 |
| | 24349 | ESCAPE FROM ALCATRAZ | 1979 | 168,841 |
| | 23647 | ESCAPE FROM ANGOLA | 1977 | 0 |
| | 23438 | ESCAPE FROM IRAN: THE CANADIAN CAPER | 1981 | 3,992 |
| | 25070 | ESCAPE FROM NEW YORK | 1981 | 207,575 |
| | 20462 | ESCAPE TO MITCH MOUNTAIN | 1975 | 57,660 |
| | 56538 | ESCONDIDA, LA | | 0 |
| | 04291 | ESCORT WEST | 1959 | 0 |
| S | 98205 | ESPECIAL DE EMMANUEL | | 0 |
| S | 04291 | ESPECTACULARES DEL MES | | 0 |
| | 58224 | ESPEJISMO DE LA CIUDAD | | 0 |
| S | 04329 | ESTA NOCHE CON USTED | | 0 |
| | 59272 | ESTAS RUINAS QUE VES | | 0 |
| | 56618 | ESTRELLA DE SIERRA MORENA | 1952 | 0 |
| | 57862 | ESTRELLA VACIA, LA | | 0 |
| S | 97411 | ESTRELLAS Y LEYENDAS DEL FUTBOL | | 1,223 |
| S | 04293 | ESTRENOS Y ESTRELLAS | | 0 |
| S | 04278 | ESTUDIO ALEGRE | | 0 |
| S | 96897 | ETHIOPIA AT THE CROSSROADS | | 0 |
| | 04322 | EVERY MAN NEEDS ONE | 1972 | 0 |
| | 23528 | EVERY WHICH WAY BUT LOOSE | 1978 | 227,624 |
| S | 05664 | EVERYDAY (HOST JOAN LUNDEN) | | 237,648 |
| S | 97286 | EVERYDAY HEROES | | 0 |
| | 28508 | EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX, RU | 1972 | 150,046 |
| | 04344 | EVIL OF FRANKENSTEIN, THE | 1964 | 0 |
| | 04345 | EVIL ROY SLADE | 1971 | 9,956 |

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| | | 26641 EVIL THAT MEN DO, THE | 1984 | 19,214 |
| | | 25160 EVILSPEAK | 1982 | 536 |
| | | 25159 EXCALIBUR | 1981 | 46,908 |
| | | 24783 EXIT THE DRAGON ENTER THE TIGER | 1977 | 8,176 |
| | | 04360 EXODUS | 1960 | 14,340 |
| | | 27377 EXPLORERS | 1985 | 119,618 |
| | | 04371 EXPOSED | 1938 | 0 |
| | | 27482 EXPOSED | 1983 | 10,974 |
| | | 27785 EXTERMINATOR 2 | 1984 | 90,276 |
| | | 23490 EXTERMINATOR, THE | 1980 | 41,060 |
| | | 25311 EXTERMINATORS OF THE YEAR 3000 | 1984 | 9,614 |
| S | | 04370 EXTRANO RETORNO DE DIANA SALAZAR | | 215,807 |
| | | 04379 EYE FOR AN EYE, AN | 1966 | 0 |
| | | 26239 EYE FOR AN EYE, A'I | 1981 | 215,023 |
| | | 04380 EYE OF THE CAT | 1969 | 0 |
| | | 24805 EYE OF THE NEEDLE | 1981 | 57,403 |
| | | 28928 EYE OF THE TIGER | 1986 | 16,790 |
| S | | 94672 EYE ON TRAVEL | | 0 |
| | | 04388 EYES OF CHARLES SAND, THE | 1972 | 0 |
| | | 57607 EYES OF FIRE | 1984 | 303 |
| | | 24263 EYEWITNESS | 1981 | 29,690 |
| S | | 01733 F TROOP | | 0 |
| | | 18927 F. SCOTT FITZGERALD AND THE LAST OF THE BELLES | 1974 | 0 |
| | | 19643 F. SCOTT FITZGERALD IN HOLLYWOOD | 1976 | 0 |
| | | 22212 F.I.S.T. | 1978 | 4,341 |
| | | 27527 F/X | 1986 | 51,378 |
| | | 04396 FABULOUS DORSEYS, THE | 1947 | 0 |
| | | 04398 FABULOUS SENORITA, THE | 1951 | 0 |
| S | | 09050 FACTS OF LIFE, THE | | 3,791,256 |
| | | 27525 FALCON AND THE SNOWMAN, THE | 1984 | 4,913 |
| S | | 10980 FALL GUY, THE | | 1,424,593 |
| | | 04449 FALL OF THE ROMAN EMPIRE, THE | 1964 | 66,902 |
| | | 04452 FALLEN SPARROW, THE | 1943 | 0 |
| | | 27378 FALLING IN LOVE | 1984 | 37,138 |
| | | 57605 FALSE IDENTITY | 1990 | 0 |
| S | | 20130 FAMA Y FORTUNA | | 43,082 |
| S | | 14930 FAME | | 481,695 |
| S | | 99603 FAME AND FORTUNE | | 12,002 |
| | | 04462 FAME IS THE NAME OF THE GAME | 1966 | 0 |
| S | | 07000 FAMILY | | 0 |
| S | | 01735 FAMILY AFFAIR | | 43,457 |
| S | | 00948 FAMILY CLASSICS THEATER | | 1,065 |
| S | | 07509 FAMILY FEUD | | 1,642,049 |
| S | | 05680 FAMILY HEALTH THIS WEEK | | 2,387 |
| | | 19031 FAMILY HONOR | 1973 | 4,626 |
| | | 18415 FAMILY NOBODY WANTED, THE | 1975 | 15,306 |
| | | 20466 FAMILY PLOT | 1976 | 0 |
| | | 25591 FAMILY SECRETS | 1984 | 7,320 |
| S | | 13617 FAMILY TIES | | 5,001,425 |
| | | 26577 FAMILY TIES VACATION | 1985 | 1,732 |
| | | 04472 FAMILY WAY, THE | 1967 | 3,540 |
| | | 23937 FANTASIES | 1982 | 1,398,298 |
| S | | 07786 FANTASY ISLAND | | 851,126 |

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|-------------|-------------|--|--------------|-------------------------------|
| | | 19970 FANTASY ISLAND | 1976 | 0 |
| | | 04495 FAREWELL TO ARMS, A | 1957 | 3,390 |
| | | 18920 FAREWELL TO ARMS, A | 1932 | 0 |
| | | 23108 FAREWELL TO THE PLANET OF THE APES | 1974 | 10,422 |
| | | 04502 FARMER TAKES A WIFE, THE | 1953 | 23,384 |
| S | | 19053 FASHION REPORT | | 608 |
| | | 22997 FAST BREAK | 1979 | 8,524 |
| | | 24825 FAST TIMES AT RIDGEMONT HIGH | 1982 | 800,481 |
| | | 27223 FATAL GAMES | 1983 | 0 |
| | | 25927 FATAL VISION | 1984 | 8,646 |
| | | 23085 FATHER FIGURE | 1980 | 0 |
| | | 04536 FATHER GOOSE | 1965 | 14,328 |
| S | | 01738 FATHER KNOWS BEST | | 13,480 |
| | | 04549 FATHER'S LITTLE DIVIDEND | 1951 | 91,751 |
| | | 17649 FEMALE INSTINCT | 1972 | 0 |
| S | | 04514 FERIA DE LA ALEGRIA | | 49,640 |
| S | | 04515 FESTIVAL DE LA SALSA | | 0 |
| S | | 94762 FESTIVAL OTI MEXICO | | 5,196 |
| | | 28722 FEVER PITCH | 1985 | 0 |
| | | 17651 FIDDLER ON THE ROOF | 1971 | 13,570 |
| S | | 04547 FIERA, LA | | 3,597 |
| | | 57267 FIERAS EN BRAMA | | 0 |
| | | 57839 FIESTA DE SANGRE | | 0 |
| S | | 96040 FIESTA DEL SOL | | 0 |
| S | | 96980 FIESTA EN AMERICA | | 0 |
| S | | 96039 FIESTA EN HIALEAH | | 709 |
| | | 23442 FIFTH MUSKETEER, THE | 1979 | 5,446 |
| S | | 20253 FIFTY YEARS AGO TODAY | | 0 |
| | | 28317 FIFTY-TWO PICK-UP | 1986 | 4,248 |
| S | | 09464 FIGHT BACK! WITH DAVID HOROWITZ | | 47,436 |
| | | 27517 FIGHT FOR JENNY, A | 1986 | 0 |
| | | 24657 FIGHTER, THE | 1983 | 0 |
| | | 26803 FIGHTING BACK | 1982 | 10,132 |
| | | 04628 FIGHTING CHANCE, THE | 1955 | 0 |
| | | 04642 FIGHTING KENTUCKIAN, THE | 1949 | 0 |
| | | 04655 FIGHTING SEABEES, THE | 1944 | 8,230 |
| | | 20165 FILE OF THE GOLDEN GOOSE, THE | 1969 | 0 |
| | | 56613 FIN DE FIESTA | 1971 | 0 |
| | | 24264 FINAL CONFLICT, THE | 1981 | 4,319 |
| | | 24314 FINAL COUNTDOWN, THE | 1980 | 3,781,342 |
| | | 27786 FINAL EXECUTIONER | 1983 | 4,180 |
| | | 22551 FINAL EYE, THE | 1977 | 0 |
| | | 25864 FINAL JEOPARDY | 1985 | 10,312 |
| | | 25866 FINAL OPTION | 1982 | 7,828 |
| S | | 16506 FINDING, THE | | 0 |
| | | 57603 FINE GOLD | 1990 | 314,946 |
| | | 23907 FIRE ON THE MOUNTAIN | 1983 | 9,018 |
| | | 04703 FIRE OVER ENGLAND | 1937 | 1,336 |
| | | 23443 FIRE SALE | 1977 | 0 |
| | | 19936 FIRE! | 1977 | 33,442 |
| | | 25765 FIREBIRD 2015 A. D. | 1981 | 1,074 |
| | | 04712 FIRECHASERS, THE | 1970 | 1,760 |
| | | 24276 FIRECRACKER | 1981 | 110,503 |

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| | 04713 | FIRECREEK | 1968 | 2,234 |
| | 22267 | FIREPOWER | 1979 | 0 |
| | 26013 | FIRESTARTER | 1984 | 471,242 |
| | 28318 | FIREWALKER | 1986 | 1,188,126 |
| | 19135 | FIRST 36 HOURS OF DR. DURANT, THE | 1975 | 0 |
| | 26369 | FIRST BLOOD | 1982 | 224,558 |
| S | 19268 | FIRST BUSINESS | | 13,021 |
| | 24499 | FIRST MONDAY IN OCTOBER | 1981 | 30,148 |
| | 04730 | FIRST TO FIGHT | 1967 | 26,592 |
| S | 19726 | FIRST VALENTINE, THE | | 6,729 |
| | 21335 | FIRST YOU CRY | 1978 | 0 |
| | 27379 | FIRSTBORN | 1984 | 0 |
| S | 20574 | FISHING THE WEST | | 16,897 |
| S | 06675 | FISHING WITH ORLANDO WILSON | | 1,906,101 |
| S | 07788 | FISHING WITH ROLAND MARTIN | | 1,710,439 |
| | 19942 | FISTFUL OF DOLLARS, A | 1967 | 2,481,204 |
| | 22720 | FISTFUL OF DYNAMITE, A | 1972 | 1,008 |
| | 04735 | FITZWILLY | 1967 | 8,326 |
| | 26033 | FIVE DAYS ONE SUMMER | 1982 | 0 |
| | 04745 | FIVE FINGERS | 1952 | 5,574 |
| | 04756 | FIVE MILLION YEARS TO EARTH | 1968 | 1,754 |
| | 23560 | FIVE OF ME, THE | 1981 | 14,494 |
| | 04764 | FIVE WEEKS IN A BALLOON | 1962 | 0 |
| | 27572 | FIX, THE | 1985 | 0 |
| | 21999 | FLAME IS LOVE, THE | 1979 | 0 |
| | 04780 | FLAME OF THE ISLANDS | 1955 | 1,050 |
| | 04782 | FLAME OF YOUTH | 1949 | 0 |
| | 06185 | FLAP | 1970 | 0 |
| | 04798 | FLAREUP | 1969 | 408,726 |
| | 28246 | FLASH GORDON | 1980 | 106,510 |
| | 26792 | FLASHDANCE | 1983 | 63,266 |
| | 28439 | FLASHPOINT | 1984 | 1,591 |
| | 27698 | FLASHPOINT AFRICA | 1984 | 11,232 |
| | 21871 | FLATBED ANNIE & SWEETIEPIE: LADY TRUCKERS | 1979 | 287,594 |
| | 27526 | FLESH AND BLOOD | 1985 | 30,754 |
| | 26912 | FLETCH | 1985 | 1,380,880 |
| | 04820 | FLIGHT AT MIDNIGHT | 1939 | 0 |
| | 04824 | FLIGHT FROM ASHIYA | 1964 | 3,339 |
| | 24426 | FLIGHT OF DRAGONS, THE | 1983 | 31,830 |
| | 27701 | FLIGHT OF THE EAGLE, THE | 1982 | 9,076 |
| | 26792 | FLIGHT OF THE GREY WOLF, THE | 1976 | 27,924 |
| | 19934 | FLIGHT TO HOLOCAUST | 1977 | 5,710 |
| S | 01561 | FLINTSTONES, THE | | 51,236,593 |
| | 19919 | FLOOD! | 1976 | 21,916 |
| | 25783 | FLORIDA FLIGHT 90 | 1984 | 559,748 |
| | 04855 | FLUFFY | 1965 | 1,474 |
| | 04864 | FLYING DOWN TO RIO | 1933 | 0 |
| | 04870 | FLYING LEATHERNECKS | 1951 | 43,139 |
| | 20879 | FLYING MISFITS | 1976 | 19,458 |
| S | 01742 | FLYING NUN, THE | | 1,235 |
| | 04876 | FLYING TIGERS | 1942 | 11,342 |
| | 21730 | FM | 1978 | 0 |
| S | 19687 | FOCUS ON BRITAIN | | 8,921 |

| T Y P | 818 CODE | Property-Title | Rel- Year | Household Viewing Hours |
|-------------|-------------|---|--------------|-------------------------------|
| | 23156 | FOG, THE | 1980 | 37,072 |
| S | 94759 | FOLEY'S THANKSGIVING DAY PARADE | | 6,214 |
| S | 05713 | FOLLOW ME | | 6,100 |
| | 23746 | FOLLOW ME, BOYS | 1966 | 0 |
| | 04886 | FOLLOW THAT DREAM | 1962 | 47,365 |
| | 04889 | FOLLOW THE BOYS | 1963 | 5,782 |
| | 28319 | FOOL FOR LOVE | 1985 | 7,186 |
| | 26246 | FOOLIN' AROUND | 1980 | 2,308 |
| | 04904 | FOOTLIGHT GLAMOUR | 1944 | 8,370 |
| | 27380 | FOOTLOOSE | 1984 | 292,248 |
| | 04913 | FOR A FEW DOLLARS MORE | 1967 | 296,565 |
| | 23898 | FOR LADIES ONLY | 1981 | 0 |
| | 04921 | FOR ME AND MY GAL | 1942 | 0 |
| | 04923 | FOR SINGLES ONLY | 1968 | 0 |
| | 21913 | FOR THE LOVE OF BENJI | 1977 | 9,674 |
| | 04933 | FOR THOSE WHO THINK YOUNG | 1964 | 0 |
| | 26556 | FOR US, THE LIVING: THE STORY OF MEGGAR EVERS | 1983 | 0 |
| | 25971 | FORBIDDEN | 1985 | 0 |
| | 04942 | FORBIDDEN HEAVEN | 1936 | 0 |
| | 24354 | FORBIDDEN LOVE | 1982 | 0 |
| | 04948 | FORBIDDEN PLANET | 1956 | 913,318 |
| | 04955 | FORBIN PROJECT, THE | 1969 | 0 |
| | 22719 | FORCE 10 FROM NAVARONE | 1978 | 3,240 |
| | 25756 | FORCE FIVE | 1981 | 0 |
| | 25836 | FORCE OF ONE, A | 1979 | 1,082,288 |
| | 25867 | FORCED VENGEANCE | 1982 | 4,183,262 |
| | 28457 | FORD: MAN AND THE MACHINE, THE | 1937 | 0 |
| | 04966 | FOREST RANGERS | 1942 | 0 |
| | 25868 | FORMULA, THE | 1980 | 0 |
| | 04984 | FORT APACHE | 1948 | 1,463,709 |
| | 25163 | FORT APACHE, THE BRONX | 1981 | 49,987 |
| | 04986 | FORT DOBBS | 1958 | 12,864 |
| | 04992 | FORT WORTH | 1951 | 0 |
| | 26974 | FORTRESS | 1985 | 99,762 |
| | 04998 | FORTUNE COOKIE, THE | 1966 | 11,560 |
| | 26750 | FORTY-EIGHT HOURS | 1982 | 371,006 |
| | 19255 | FOSTER AND LAURIE | 1975 | 0 |
| | 22213 | FOUL PLAY | 1978 | 184,256 |
| | 20063 | FOUR DEUCES | 1975 | 0 |
| | 05131 | FOUR FOR TEXAS | 1963 | 1,070,023 |
| | 05036 | FOUR HORSEMEN OF THE APOCALYPSE, THE | 1962 | 1,747,956 |
| | 24826 | FOUR SEASONS | 1981 | 2,454,506 |
| | 29528 | FOURTH PROTOCOL, THE | 1987 | 170,938 |
| | 28396 | FOX HUNTER | 1964 | 19,986 |
| | 27486 | FOXES | 1980 | 4,964 |
| | 20477 | FRANKENSTEIN AND THE MONSTER FROM HELL | 1974 | 16,656 |
| | 05082 | FRANKENSTEIN CONQUERS THE WORLD | 1966 | 0 |
| | 25486 | FRANKENSTEIN ISLAND | 1981 | 0 |
| | 05092 | FRANKIE AND JOHNNY | 1966 | 14,948 |
| | 21988 | FRATERNITY ROW | 1977 | 0 |
| | 20478 | FREAKY FRIDAY | 1977 | 61,512 |
| S | 05733 | FRED AKERS SHOW | | 0 |
| S | 21108 | FREDDY'S NIGHTMARES: THE SERIES | | 413,439 |

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|-------------|-------------|--|--------------|-------------------------------|
| | 27687 | FREEDOM | 1982 | 0 |
| S | 09347 | FRENCH ATLANTIC AFFAIR, THE | | 1,033,766 |
| | 19384 | FRENCH CONNECTION II | 1975 | 12,335 |
| | 05110 | FRENCH CONNECTION, THE | 1971 | 684,067 |
| | 25869 | FRENCH LIEUTENANT'S WOMAN, THE | 1981 | 3,252 |
| | 23493 | FRIDAY THE 13TH | 1980 | 99,894 |
| | 27381 | FRIDAY THE 13TH PART III-IN 3-D | 1982 | 34,174 |
| | 29598 | FRIDAY THE 13TH: THE FINAL CHAPTER | 1984 | 14,272 |
| S | 17718 | FRIDAY THE 13TH: THE SERIES | | 865,737 |
| | 26813 | FRIDAY, THE 13TH, PART II | 1981 | 64,698 |
| | 21525 | FRIENDLY FIRE | 1978 | 0 |
| | 05141 | FROGMEN, THE | 1951 | 0 |
| | 05142 | FROGS | 1972 | 465,512 |
| | 27856 | FROM BEYOND | 1986 | 0 |
| | 21482 | FROM BEYOND THE GRAVE | 1976 | 8,621 |
| | 23495 | FROM HELL TO VICTORY | 1979 | 0 |
| | 05150 | FROM HERE TO ETERNITY | 1953 | 0 |
| | 21937 | FROM HERE TO ETERNITY | 1979 | 576,925 |
| | 20950 | FROM NOON TILL THREE | 1976 | 47,896 |
| S | 96541 | FROM THE HEART... THE FIRST INTERNATIONAL VERY SPE | | 0 |
| | 05158 | FROM THE TERRACE | 1960 | 0 |
| S | 97943 | FRONT PAGE DETECTIVE | | 0 |
| | 59209 | FRONTERA | | 22,418 |
| | 05194 | FUGITIVE FROM SONORA | 1943 | 0 |
| | 05196 | FUGITIVE KIND, THE | 1960 | 0 |
| | 05190 | FUGITIVE, THE | 1947 | 0 |
| | 22718 | FUN AND GAMES | 1980 | 18,488 |
| S | 18124 | FUN HOUSE | | 10,798,825 |
| | 20984 | FUNERAL FOR AN ASSASSIN | 1975 | 0 |
| | 05209 | FUNERAL IN BERLIN | 1967 | 0 |
| | 26595 | FUNHOUSE, THE | 1981 | 14,107 |
| | 22920 | FUNNY BUSINESS | 1978 | 643 |
| | 20484 | FUNNY LADY | 1975 | 3,112 |
| | 05211 | FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A | 1966 | 0 |
| S | 21143 | FUNTASTIC WORLD OF HANNA-BARBERA | | 661,660 |
| | 05223 | FURY AT SMUGGLERS BAY | 1963 | 0 |
| | 05224 | FURY IN PARADISE | 1955 | 0 |
| S | 04309 | FUTBOL | | 26,558 |
| S | 19117 | FUTURE LEGENDS OF THE SPORTS WORLD | | 0 |
| S | 96808 | FUTURE STARS IN SPORTS | | 553 |
| | 20485 | FUTUREWORLD | 1976 | 1,172 |
| | 05234 | FUZZ | 1972 | 35,088 |
| S | 97529 | G.I. JOE | | 647,537 |
| S | 14152 | G.I. JOE SERIES I & II | | 1,056 |
| | 05243 | G.I. WAR BRIDES | 1946 | 0 |
| S | 16429 | G.L.O.W. (GORGEOUS LADIES OF WRESTLING) | | 12,517 |
| | 26493 | GALAXINA | 1980 | 0 |
| S | 98110 | GALLAGHER: OVER YOUR HEAD | | 3,407 |
| S | 97407 | GALLAGHER: THE BOOKKEEPER | | 6,408 |
| S | 96112 | GALLAGHER: THE MADDEST | | 21,647 |
| | 26804 | GALLIPOLI | 1981 | 0 |
| | 57891 | GALLO GIRO EN ESPANA, EL | | 0 |
| | 19463 | GAMBLER, THE | 1974 | 0 |

| T Y P | BIB CODE | Property-Title | Rel- Year | Household Viewing Hours |
|-------------|-------------|---|--------------|-------------------------------|
| | | 26515 GAME FOR VULTURES | 1979 | 0 |
| | | 27551 GANDHI PART I & PART II | 1982 | 8,936 |
| | | 05294 GANGS OF THE CITY | 1941 | 0 |
| S | 09768 | GARBAGE | | 3,579 |
| | 29406 | GARBIC TALKS | 1984 | 0 |
| | 05307 | GARDEN OF EVIL | 1954 | 27,662 |
| | 30062 | GARDENS OF STONE | 1987 | 187,262 |
| S | 21663 | GARFIELD AND FRIENDS | | 0 |
| | 05310 | GARGOYLES | 1972 | 438,035 |
| | 26814 | GAS | 1981 | 0 |
| | 21042 | GATHERING, PART I, THE | 1978 | 9,814 |
| | 20487 | GATOR | 1976 | 0 |
| | 21877 | GAUNTLET, THE | 1977 | 405,556 |
| | 57837 | GAVILAN O PALOMA | | 0 |
| | 05336 | GAY PURR-EE | 1962 | 0 |
| | 23445 | GENTLEMAN BANDIT, THE | 1981 | 11,168 |
| S | 01747 | GEORGE BURNS AND GRACIE ALLEN SHOW, THE | | 0 |
| S | 15618 | GEORGE BURNS' COMEDY WEEK | | 0 |
| S | 01564 | GEORGE OF THE JUNGLE | | 374 |
| S | 05764 | GEORGE PERLES: FOOTBALL | | 0 |
| S | 04499 | GEOVISION | | 0 |
| S | 17063 | GERALDO LIVE! | | 25,322,708 |
| S | 19928 | GET A LIFE | | 302,314 |
| S | 01748 | GET SMART | | 122,883 |
| S | 91780 | GET NET | | 394 |
| | 19268 | GETAWAY, THE | 1972 | 156,542 |
| | 27569 | GETTING EVEN | 1986 | 10,214 |
| | 21339 | GETTING MARRIED | 1978 | 0 |
| S | 19404 | GIP SKI MAGAZINE | | 3,225 |
| | 05402 | GHIDRAH, THE THREE-HEADED MONSTER | 1965 | 0 |
| | 05414 | GHOST GOES WILD | 1947 | 0 |
| | 05416 | GHOST IN THE INVISIBLE BIKINI | 1966 | 67,353 |
| | 20176 | GHOST OF CYPRESS SWAMP, THE | 1977 | 12,286 |
| | 21043 | GHOST OF FLIGHT 401, THE | 1978 | 1,246 |
| | 26014 | GHOST STORY | 1981 | 27,930 |
| S | 00763 | GHOST STORY/CIRCLE OF FEAR | | 0 |
| | 29464 | GHOST TOWN | 1988 | 15,220 |
| | 27852 | GHOULIES | 1985 | 4,544 |
| | 29546 | GHOULIES II | 1988 | 46,648 |
| | 05441 | GIANT | 1956 | 49,256 |
| | 05442 | GIANT BEHEMOTH | 1959 | 0 |
| | 20210 | GIANT SPIDER INVASION, THE | 1975 | 12,416 |
| S | 01753 | GIDGET | | 375,986 |
| S | 01754 | GILLIGAN'S ISLAND | | 17,019,729 |
| S | 11001 | GIMME A BREAK | | 601,575 |
| | 57596 | GIMME AN 'F' | 1984 | 0 |
| | 05492 | GIRL CAN'T HELP IT, THE | 1956 | 180 |
| | 05512 | GIRL IN ROOM 13 | 1960 | 0 |
| | 20963 | GIRL IN THE EMPTY GRAVE, THE | 1977 | 2,376,057 |
| | 05528 | GIRL MOST LIKELY TO...,THE | 1973 | 28,020 |
| | 18788 | GIRL NAMED SOONER, A | 1975 | 564,246 |
| | 21919 | GIRLS IN THE OFFICE, THE | 1979 | 0 |
| | 05569 | GIRLS OF HUNTINGTON HOUSE, THE | 1973 | 373,895 |

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|-------------|-------------|---------------------------------|--------------|-------------------------------|
| | 05586 | GIVE MY REGARDS TO BROADWAY | 1948 | 7,150 |
| | 05599 | GLASS BOTTOM BOAT, THE | 1966 | 814,322 |
| | 05601 | GLASS HOUSE, THE | 1972 | 18,416 |
| | 05604 | GLASS MENAGERIE, THE | 1950 | 0 |
| | 05605 | GLASS MENAGERIE, THE | 1973 | 10,096 |
| | 26756 | GLITTER | 1983 | 0 |
| | 26375 | GLITTER DOME, THE | 1984 | 37,568 |
| | 26058 | GLORIA | 1980 | 0 |
| | 05621 | GLORY GUYS, THE | 1965 | 5,390 |
| | 26516 | GO TELL THE SPARTANS | 1978 | 0 |
| | 17808 | GODCHILD, THE | 1974 | 473,492 |
| | 20881 | GODFATHER PART II, THE | 1974 | 357,183 |
| | 17662 | GODFATHER, THE | 1972 | 21,012 |
| | 27625 | GODZILLA | (19 1985 | 17,444 |
| | 05462 | GODZILLA RAIDS AGAIN | 1959 | 48,920 |
| | 20057 | GODZILLA VS. MEGALON | 1976 | 0 |
| | 09872 | GODZILLA VS. MOTHRA | 1962 | 82,725 |
| | 05653 | GODZILLA VS. THE SEA MONSTER | 1966 | 74,210 |
| | 05656 | GODZILLA'S REVENGE | 1969 | 34,985 |
| | 59919 | GODZILLA, KING OF THE MONSTERS | 1956 | 36,747 |
| | 23804 | GOIN' COCONUTS | 1978 | 15,896 |
| | 24236 | GOIN' SOUTH | 1978 | 38,892 |
| | 26505 | GOING APE | 1985 | 22,068 |
| | 26015 | GOING BERSERK | 1983 | 69,786 |
| S | 97986 | GOING HOLLYWOOD | | 0 |
| | 21997 | GOLD OF THE AMAZON WOMEN | 1979 | 706,758 |
| S | 03128 | GOLDEN AGE REPUBLIC SERIALS | | 0 |
| S | 15605 | GOLDEN GIPLS | | 533,908 |
| | 18906 | GOLDEN NEEDLES | 1974 | 0 |
| | 22261 | GOLDEN RAIDERS, THE | 1979 | 18,308 |
| | 24266 | GOLDEN RENDEZVOUS | 1977 | 13,862 |
| | 30645 | GOLDENEYE | 1990 | 66,000 |
| | 20238 | GOLDENROD | 1977 | 0 |
| | 21995 | GOLDIE AND THE BOXER | 1979 | 0 |
| | 05716 | GOLDMYN FOLLIES, THE | 1938 | 251 |
| S | 05765 | GOLF | | 22,223 |
| S | 97647 | GOLF SHOW | | 92,905 |
| S | 19746 | GOLF...THE PERFECT PASSION | | 0 |
| S | 96265 | GOLFING AMERICA | | 499 |
| | 57221 | GOLONDRINA PRESUNIDA, LA | 1980 | 0 |
| S | 01759 | GOMER PYLE-U S M C | | 14,185 |
| S | 19942 | GOOD GRIEF | | 199,069 |
| | 05732 | GOOD GUYS AND THE BAD GUYS, THE | 1969 | 13,746 |
| | 22685 | GOOD GUYS WEAR BLACK | 1978 | 34,576 |
| S | 01763 | GOOD TIMES | | 23,679,502 |
| | 05742 | GOOD, THE BAD AND THE UGLY, THE | 1967 | 426,364 |
| | 05747 | GOODBYE CHARLIE | 1964 | 25,143 |
| | 26893 | GOODBYE NEW YORK | 1985 | 0 |
| | 25912 | GORKY PARK | 1983 | 310 |
| | 26913 | GOTCHA! | 1985 | 131,068 |
| | 24503 | GRACE KELLY | 1983 | 5,602 |
| S | 19204 | GRAHAM KERR | | 72,328 |
| S | 05791 | GRAMMY PREVIEW '89 | | 11,928 |

| T Y F | BIB CODE | Property-Title | Rel- Year | Household Viewing Hours |
|-------------|-------------|--|--------------|-------------------------------|
| | 59081 | GRAN TRIUNFO, EL | | 0 |
| | 21618 | GRAND JURY | 1977 | 0 |
| | 21356 | GRAND THEFT AUTO | 1977 | 170,303 |
| | 21633 | GRASS IS ALWAYS GREENER OVER THE SEPTIC TANK, THE | 1978 | 5,704 |
| | 05793 | GRASS IS GREENER, THE | 1961 | 649,508 |
| | 05795 | GRAVEYARD OF HORROR | 1971 | 1,169 |
| | 21731 | GRAY LADY DOWN | 1978 | 0 |
| | 25921 | GRAYEAGLE | 1977 | 15,766 |
| | 21526 | GREASE | 1978 | 3,294 |
| | 25983 | GREASE II | 1982 | 44,432 |
| | 23938 | GREAT ALLIGATOR, THE | 1981 | 0 |
| | 05798 | GREAT AMERICAN BEAUTY CONTEST, THE | 1973 | 0 |
| S | 05779 | GREAT AMERICAN MUSIC VIDEO (CHILDREN) | | 0 |
| S | 05778 | GREAT AMERICAN OUTDOORS | | 1,232 |
| | 05803 | GREAT BANK ROBBERY, THE | 1969 | 0 |
| S | 05781 | GREAT BLACK WOMEN: GREAT ACHEIVERS AGAINST THE ODD | | 0 |
| | 05807 | GREAT CATHERINE | 1968 | 0 |
| | 05816 | GREAT ESCAPE, THE | 1963 | 118,043 |
| | 20945 | GREAT EXPECTATIONS | 1974 | 10,158 |
| | 19238 | GREAT GATSBY, THE | 1974 | 64,362 |
| | 25497 | GREAT GUNDOWN, THE | 1977 | 0 |
| | 19735 | GREAT HOUDINIS, THE | 1976 | 16,406 |
| | 17572 | GREAT ICE RIP-OFF, THE | 1974 | 4,487 |
| | 24893 | GREAT MUPPET CAPER, THE | 1981 | 75,662 |
| | 05858 | GREAT RACE, THE | 1965 | 263,655 |
| | 20497 | GREAT SCOUT AND CATHOUSE THURSDAY, THE | 1976 | 388,984 |
| | 24507 | GREAT TRAIN ROBBERY, THE | 1979 | 108,620 |
| | 21044 | GREAT WALLENDAS, THE | 1978 | 0 |
| | 05872 | GREAT WHITE HOPE, THE | 1970 | 0 |
| S | 20291 | GREATEST ADVENTURE, THE | | 5,782 |
| S | 10631 | GREATEST AMERICAN HERO, THE | | 143,514 |
| | 26517 | GREATEST BATTLE, THE | 1979 | 0 |
| S | 02805 | GREATEST SPORTS LEGENDS | | 17,210 |
| S | 96107 | GREATEST SPORTS MOMENTS OF THE 20TH CENTURY | | 0 |
| | 17502 | GREATEST STORY EVER TOLD, THE | 1965 | 0 |
| 1 | 21019 | GREATEST THING THAT ALMOST HAPPENED, THE | 1977 | 0 |
| | 27209 | GREED | 1985 | 2,564 |
| | 22108 | GREEK TYCOON, THE | 1978 | 5,086 |
| S | 01767 | GREEN ACRES | | 97,261 |
| | 05878 | GREEN BERETS, THE | 1968 | 3,301,885 |
| | 05879 | GREEN BUDDHA | 1954 | 0 |
| S | 01416 | GREEN HORNET | | 1,022 |
| | 24894 | GREEN ICE | 1981 | 2,610 |
| | 27364 | GREGORY'S GIRL | 1982 | 0 |
| | 26316 | GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES | 1984 | 324,298 |
| | 29799 | GRIEVOUS BODILY HARM | 1988 | 0 |
| | 19600 | GRIFFIN AND PHOENIX: A LOVE STORY | 1976 | 11,112 |
| S | 07999 | GROOVIE GOOLIES AND FRIENDS | | 59,149 |
| S | 15585 | GROWING PAINS | | 7,292,044 |
| | 28413 | GUARDIAN, THE | 1984 | 230,879 |
| | 57866 | GUERRA CONTRA LAS DROGAS | | 0 |
| | 57258 | GUERRILLERO DEL NORTE | | 0 |
| | 05915 | GUESS WHO'S SLEEPING IN MY BED? | 1973 | 1,545 |

| T Y P | BIR CODE | Property-Title | Rel- Year | Household viewing Hours |
|-------------|-------------|--|--------------|-------------------------------|
| | | 05917 GUEST WIFE | 1945 | 0 |
| | | 21634 GUIDE FOR THE MARRIED WOMAN, A | 1978 | 0 |
| | | 19307 GUILTY OR INNOCENT: THE SAM SHEPPARD MURDER CASE | 1975 | 34,812 |
| | | 56510 GUITARRA DE GARDEL, LA | | 0 |
| | | 20130 GUMBALL RALLY, THE | 1976 | 13,520 |
| S | | 16594 GUMBY | | 314,993 |
| S | | 15596 GUMMI BEARS | | 867,619 |
| | | 05930 GUN AND THE PULPIT, THE | 1974 | 0 |
| | | 05931 GUN BATTLE AT MONTEREY | 1957 | 0 |
| | | 17668 GUN, THE | 1974 | 0 |
| | | 05962 GUNFIGHT AT COMANCHE CREEK | 1963 | 0 |
| | | 05963 GUNFIGHT AT DODGE CITY, THE | 1959 | 3,789 |
| | | 22858 GUNFIGHT IN BLACK HORSE CANYON | 1961 | 0 |
| | | 27225 GUNFIGHTER, THE | 1985 | 4,306 |
| | | 05973 GUNGA DIN | 1939 | 23,634 |
| | | 27737 GUNS AND THE FURY, THE | 1983 | 0 |
| | | 05994 GUNS OF DARKNESS | 1962 | 1,712 |
| | | 19499 GUNS OF THE MAGNIFICENT SEVEN | 1969 | 1,605 |
| | | 06004 GUNS OF THE TIMBERLAND | 1960 | 523,512 |
| S | | 02894 GUNS OF WILL SONNETT, THE | | 672 |
| S | | 01310 GUNSMOKE | | 1,109,945 |
| | | 28528 GUNSMOKE: RETURN TO DODGE | 1987 | 92,603 |
| | | 22721 GUYANA TRAGEDY: THE STORY OF JIM JONES | 1980 | 2,475,292 |
| | | 06020 GUYS AND DOLLS | 1955 | 0 |
| | | 06021 GYPSY | 1963 | 16,443 |
| S | | 02284 H. R. PUFFSTUFF | | 1,101 |
| S | | 97100 HABLANDO | | 0 |
| S | | 06716 HABLEMOS DEL CINE | | 5,605 |
| | | 33030 HAIRSPRAY | 1988 | 165,720 |
| S | | 04334 HAITI-PREMIER CLASS | | 0 |
| | | 06049 HALLELUJAH TRAIL, THE | 1965 | 0 |
| | | 23493 HALLOWEEN | 1978 | 10,367 |
| | | 26016 HALLOWEEN II | 1981 | 25,520 |
| | | 26098 HALLOWEEN III: SEASON OF THE WITCH | 1982 | 8,626 |
| | | 06052 HALLS OF MONTEZUMA | 1951 | 11,374 |
| | | 57587 HAMBONE AND HILLIE | 1984 | 7,950 |
| | | 29602 HAMBURGER HILL | 1987 | 607,068 |
| | | 56584 HAN VIOLADO A UNA MUJER | 1986 | 0 |
| | | 06070 HANG *EM HIGH | 1968 | 382,813 |
| S | | 11152 HANGIN' IN | | 270,979 |
| | | 06073 HANGING TREE, THE | 1959 | 13,204 |
| | | 26059 HANKY PANKY | 1982 | 528,920 |
| | | 27528 HANNAH AND HER SISTERS | 1986 | 3,332 |
| | | 19266 HANNIE CAULDER | 1971 | 58,600 |
| | | 06091 HANS CHRISTIAN ANDERSEN | 1952 | 58,584 |
| S | | 97644 HAPPY BIRTHDAY BUGS | | 3,491 |
| | | 26826 HAPPY BIRTHDAY TO ME | 1980 | 27,928 |
| S | | 09102 HAPPY DAYS AGAIN | | 10,543,676 |
| | | 24818 HAPPY ENDINGS | 1983 | 6,674 |
| | | 25169 HAPPY ENDINGS | 1983 | 513,672 |
| | | 06088 HAPPY GO LOVELY | 1951 | 0 |
| | | 06102 HARD CONTRACT | 1969 | 3,320 |
| S | | 05818 HARD COPY | | 988,721 |

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|-------------|-------------|-------------------------------|--------------|-------------------------------|
| | 24359 | HARD COUNTRY | 1981 | 3,517 |
| | 19008 | HARD DRIVER | 1973 | 11,306 |
| | 25170 | HARD KNOX | 1983 | 18,612 |
| S | 16510 | HARD ROAD TO GLORY, A | | 7,824 |
| | 26017 | HARD TO HOLD | 1984 | 0 |
| | 23994 | HARDBODIES | 1984 | 31,716 |
| | 28727 | HARDBODIES 2 | 1986 | 6,086 |
| S | 14320 | HARDCASTLE & MCCORMICK | | 29,158 |
| | 22547 | HARDHAT AND LEGS | 1980 | 0 |
| | 27019 | HARDLY WORKING | 1981 | 297,538 |
| | 26805 | HAROLD & MAUDE | 1971 | 5,548 |
| | 06126 | HARPER | 1966 | 369,813 |
| | 22689 | HARPER VALLEY PTA | 1978 | 22,158 |
| | 17505 | HARRAD EXPERIMENT, THE | 1973 | 1,557 |
| | 30709 | HARRY AND SON | 1984 | 6,268 |
| | 29632 | HARRY AND THE HENDERSONS | 1987 | 161,638 |
| | 19486 | HARRY IN YOUR POCKET | 1973 | 2,702 |
| | 06132 | HARRY-O | 1973 | 644 |
| S | 08939 | HART TO HART | | 775,585 |
| | 06136 | HARVEY | 1951 | 0 |
| | 06137 | HARVEY GIRLS, THE | 1946 | 0 |
| | 06139 | HASTY HEART, THE | 1950 | 9,828 |
| | 06143 | HATARI! | 1962 | 83,607 |
| | 18946 | HATFIELDS AND THE MCCOYS, THE | 1975 | 10,364 |
| | 27529 | HAUNTED HONEYMOON | 1986 | 24,266 |
| | 26109 | HAUNTING OF JULIE, THE | 1976 | 1,493 |
| | 25005 | HAUNTING PASSION, THE | 1982 | 8,536 |
| | 06160 | HAUSER'S MEMORY | 1970 | 0 |
| | 06161 | HAVANA ROSE | 1951 | 0 |
| | 06166 | HAVE ROCKET, WILL TRAVEL | 1959 | 996 |
| | 21020 | HAVING BABIES II | 1977 | 0 |
| | 24362 | HAVING IT ALL | 1982 | 0 |
| | 06170 | HAWAII | 1966 | 0 |
| S | 00445 | HAWAII FIVE-O | | 17,641,089 |
| | 27647 | HAWAIIAN HEAT | 1984 | 0 |
| S | 14964 | HAYWIRE | | 111,165 |
| S | 01775 | HAZEL | | 4,255 |
| | 06192 | HE WALKED BY NIGHT | 1948 | 0 |
| | 25974 | HE'S FIRED, SHE'S HIRED | 1984 | 0 |
| | 25809 | HE'S NOT YOUR SON | 1984 | 7,246 |
| S | 16560 | HEAD OF THE CLASS | | 504,093 |
| | 28438 | HEAD OFFICE | 1986 | 24,420 |
| | 06206 | HEADLINE HUNTERS | 1955 | 0 |
| | 17506 | HEALERS, THE | 1974 | 0 |
| S | 05803 | HEALTH AND TENNIS | | 528 |
| S | 19857 | HEALTH MATTERS | | 30,003 |
| S | 17600 | HEALTH SHOW, THE | | 0 |
| S | 18619 | HEALTHY LIFESTYLES | | 3,340 |
| | 58997 | HEART | 1985 | 0 |
| | 26468 | HEART LIKE A WHEEL | 1983 | 7,254 |
| | 25171 | HEART OF STEEL | 1983 | 0 |
| | 18781 | HEARTBREAK KID, THE | 1972 | 410 |
| | 24755 | HEARTBREAK MOTEL | 1978 | 4,212 |

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| | 27530 | HEARTBREAKERS | 1984 | 5,279 |
| | 26605 | HEAT AND DUST | 1983 | 0 |
| | 27146 | HEATED VENGEANCE | 1985 | 12,280 |
| S | 14962 | HEATHCLIFF | | 472,001 |
| | 24983 | HEAVEN CAN WAIT | 1978 | 0 |
| | 28522 | HEAVEN HELP US | 1985 | 18,784 |
| | 06247 | HEAVEN WITH A GUN | 1969 | 1,569,993 |
| | 28713 | HEAVENLY BODIES | 1985 | 0 |
| | 27531 | HEAVENLY KID, THE | 1985 | 177,402 |
| S | 00658 | HEE HAW! | | 291,090 |
| | 24621 | HEIDI | 1967 | 0 |
| | 06259 | HEIST, THE | 1972 | 0 |
| | 23700 | HEIST, THE | 1976 | 0 |
| | 21436 | HELL BOATS | 1970 | 2,820 |
| | 06280 | HELL IN THE PACIFIC | 1969 | 7,808 |
| | 06281 | HELL IS FOR HEROES | 1962 | 0 |
| | 25308 | HELL NIGHT | 1981 | 19,316 |
| | 06283 | HELL ON DEVIL'S ISLAND | 1957 | 0 |
| | 06285 | HELL ON WHEELS | 1967 | 0 |
| | 27788 | HELL SQUAD | 1986 | 12,220 |
| | 30306 | HELL'S ANGELS ON WHEELS | 1967 | 13,727 |
| | 06321 | HELL'S OUTPOST | 1955 | 17,090 |
| | 22949 | HELLINGER'S LAW | 1980 | 0 |
| | 28728 | HELLO MARY LOU: PROM NIGHT II | 1987 | 28,142 |
| | 06301 | HELLO, DOLLY | 1970 | 68,679 |
| | 29063 | HELLRAISER | 1987 | 13,732 |
| | 23909 | HELP WANTED: MALE | 1981 | 3,972 |
| | 19577 | HELTER SKELTER PART I | 1976 | 0 |
| S | 16879 | HEMINGWAY | | 5,916 |
| | 22474 | HENDERSON MONSTER, THE | 1980 | 1,492 |
| | 22160 | HERBIE GOES TO MONTE CARLO | 1977 | 6,594 |
| | 20517 | HERBIE RIDES AGAIN | 1974 | 29,608 |
| | 25767 | HERCULES | 1983 | 11,758 |
| | 27167 | HERCULES IN NEW YORK | 1970 | 23,994 |
| S | 00094 | HERE COME THE BRIDES | | 3,484 |
| S | 21692 | HERITAGE COLLECTION | | 2,244 |
| | 57837 | HERMANITA DINAMITA, LA | | 0 |
| | 23788 | HERO AT LARGE | 1979 | 514,794 |
| | 56732 | HEROE DESCONOCIDO, EL | 1977 | 15,272 |
| | 20885 | HEROES | 1977 | 1,696 |
| S | 05319 | HICKORY HIDEOUT / CHILDREN | | 0 |
| | 06444 | HIDDEN HOMICIDE | 1959 | 0 |
| | 22161 | HIGH ANXIETY | 1977 | 5,634 |
| S | 01311 | HIGH CHAPARRAL, THE | | 208,131 |
| | 22646 | HIGH ICE | 1980 | 5,630 |
| | 22950 | HIGH NOON, PART II: THE RETURN OF WILL KANE | 1980 | 26,382 |
| | 17677 | HIGH PLAINS DRIFTER | 1973 | 2,504,678 |
| | 24315 | HIGH RISK | 1981 | 1,186 |
| | 24992 | HIGH SCHOOL U.S.A. | 1983 | 28,966 |
| | 06483 | HIGH SIERRA | 1941 | 379,562 |
| | 06485 | HIGH SOCIETY | 1956 | 7,858 |
| | 06490 | HIGH TIME | 1960 | 12,305 |
| | 27616 | HIGHEST HONOR, THE | 1984 | 0 |

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| | 29820 | HIGHLANDER | 1986 | 37,432 |
| S | 14966 | HIGHWAY TO HEAVEN | | 4,155,506 |
| | 57911 | HIJA DEL GENERAL, LA | | 0 |
| | 56728 | HIJO DEL PUEBLO, EL | 1974 | 0 |
| S | 09771 | HILL STREET BLUES | | 4,885,908 |
| | 06514 | HILL, THE | 1965 | 16,000 |
| | 26894 | HILLS HAVE EYES II, THE | 1985 | 23,070 |
| | 19038 | HIRELING, THE | 1973 | 2,658 |
| | 06533 | HIS GIRL FRIDAY | 1940 | 3,084 |
| | 25807 | HIS MISTRESS | 1984 | 14,558 |
| | 57252 | HISTORIA DE AMOR Y AMISTAD | | 0 |
| S | 05829 | HISTORY OF AUTO RACING | | 946 |
| | 26469 | HISTORY OF THE WORLD-PART I | 1981 | 28,510 |
| | 06548 | HIT THE ICE | 1943 | 0 |
| S | 05826 | HIT VIDEO COUNTRY | | 0 |
| | 22928 | HIT! | 1973 | 0 |
| | 28440 | HITCHER, THE | 1986 | 177,640 |
| S | 15940 | HOGAN FAMILY, THE | | 607,289 |
| S | 01785 | HOGAN'S HEROES | | 3,645,737 |
| | 28909 | HOLCROFT COVENANT, THE | 1985 | 13,485 |
| S | 96535 | HOLD EVERYTHING | | 64,702 |
| | 06582 | HOLE IN THE HEAD, A | 1959 | 2,505 |
| | 06587 | HOLIDAY FOR LOVERS | 1959 | 0 |
| S | 01998 | HOLLYWOOD AND THE STARS | | 166 |
| S | 94866 | HOLLYWOOD GLADIATORS | | 0 |
| | 27871 | HOLLYWOOD HOT TUBS | 1984 | 0 |
| | 26827 | HOLLYWOOD KNIGHTS, THE | 1980 | 38,390 |
| S | 15225 | HOLLYWOOD WIVES | | 25,966 |
| | 58184 | HOMBRE EN LA TRAMPA, UN | | 0 |
| S | 04502 | HOMBRE Y LA TIERRA, EL | | 0 |
| | 57250 | HOMBRES DE TIERRA CALIENTE | | 0 |
| | 29731 | HOME FIRES BURNING | 1989 | 61,146 |
| S | 16673 | HOME IMPROVEMENTS | | 0 |
| | 06623 | HOME ON THE RANGE | 1946 | 0 |
| S | 05835 | HOME RESTORATION AND REMODELING | | 2,396 |
| | 20938 | HOME TO STAY | 1978 | 0 |
| | 23123 | HOMeward BOUND | 1980 | 0 |
| | 06635 | HOMICIDE FOR THREE | 1948 | 0 |
| | 19926 | HONDO AND THE APACHES | 1967 | 1,945,013 |
| | 24361 | HONEYBOY | 1982 | 0 |
| | 06654 | HONEYMOON WITH A STRANGER | 1969 | 0 |
| S | 05836 | HONEYMOONERS REUNION | | 12,766 |
| S | 01787 | HONEYMOONERS, THE | | 3,352,544 |
| | 17508 | HONKY TONK | 1974 | 320,478 |
| | 25982 | HONKYTONK MAN | 1982 | 72,236 |
| | 26003 | HONOR AMONG THIEVES | 1972 | 14,174 |
| | 57581 | HONOR BETRAYED | 1988 | 2,216 |
| | 06674 | HOODLUM PRIEST, THE | 1961 | 0 |
| S | 96032 | HOOP IT UP CHAMPIONSHIP | | 0 |
| S | 96031 | HOOP IT UP UPDATE | | 0 |
| S | 99466 | HOOSIER MILLIONAIRE | | 36,046 |
| S | 17939 | HOOVER VS. THE KENNEDYS: THE SECOND CIVIL WAR | | 756 |
| | 23101 | HOPSCOTCH | 1980 | 0 |

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| | 06693 | HORN BLOWS AT MIDNIGHT, THE | 1945 | 1,466 |
| | 06697 | HORROR AT 37,000 FEET | 1972 | 4,112 |
| S | 09509 | HORROR SHOW, THE: SIXTY MAGICAL YEARS OF MOVIE MON | | 0 |
| | 06709 | HORSE SOLDIERS, THE | 1959 | 2,791,869 |
| | 06711 | HORSE'S MOUTH, THE | 1958 | 0 |
| | 06713 | HOSPITAL, THE | 1971 | 30,066 |
| S | 18658 | HOST TO HOST | | 331 |
| | 26762 | HOSTAGE FLIGHT | 1985 | 12,831 |
| | 06718 | HOSTILE GUNS | 1967 | 0 |
| | 27500 | HOT DOG...THE MOVIE | 1984 | 19,425 |
| | 03350 | HOT LINE, THE | 1969 | 0 |
| | 27565 | HOT MOVES | 1984 | 10,156 |
| | 06734 | HOT ROCK, THE | 1972 | 10,426 |
| | 28806 | HOT TOUCH | 1982 | 371,136 |
| | 25228 | HOTEL | 1983 | 17,868 |
| | 27532 | HOTEL NEW HAMPSHIRE, THE | 1984 | 4,656 |
| | 24360 | HOTLINE | 1982 | 923 |
| | 06759 | HOUDINI | 1953 | 0 |
| | 22499 | HOUND OF THE BASKERVILLES, THE | 1978 | 7,358 |
| | 06766 | HOOR OF THE GUN | 1967 | 1,684,134 |
| | 27622 | HOUSE | 1986 | 192,274 |
| | 21732 | HOUSE CALLS | 1978 | 17,266 |
| | 06803 | HOUSE OF WAX | 1953 | 13,429 |
| | 22000 | HOUSE ON GARIBALDI STREET, THE | 1979 | 0 |
| | 06806 | HOUSE ON GREENAPPLE ROAD | 1970 | 11,143 |
| | 27256 | HOUSE ON SORORITY ROW, THE | 1982 | 858 |
| S | 93400 | HOUSE PARTY | | 254,121 |
| | 28492 | HOUSE WHERE EVIL DWELLS, THE | 1982 | 0 |
| | 06814 | HOUSEBOAT | 1958 | 46,380 |
| | 18585 | HOW COME NOBODY'S ON OUR SIDE? | 1975 | 0 |
| S | 05853 | HOW ON EARTH ARE THE WORLD'S CHILDREN? | | 1,848 |
| | 17685 | HOW SWEET IT IS! | 1968 | 6,684 |
| S | 07614 | HOW THE WEST WAS WON | | 4,435,616 |
| | 06823 | HOW THE WEST WAS WON | 1962 | 4,542,861 |
| | 23642 | HOW TO BEAT THE HIGH COST OF LIVING | 1979 | 34,518 |
| | 06826 | HOW TO FRAME A FIGG | 1971 | 11,466 |
| | 06831 | HOW TO MURDER YOUR WIFE | 1965 | 13,703 |
| | 06836 | HOW TO STUFF A WILD BIKINI | 1965 | 538,826 |
| S | 20921 | HOWARD STERN SHOW, THE | | 894,064 |
| | 28305 | HOWARD THE DUCK | 1986 | 1,060,842 |
| S | 13312 | HOWDY DOODY'S 40TH BIRTHDAY | | 33,747 |
| | 28919 | HOWLING II, THE | 1985 | 35,032 |
| | 06839 | HOWLING IN THE WOODS, A | 1971 | 0 |
| | 25072 | HOWLING, THE | 1981 | 56,082 |
| | 19105 | HUCKLEBERRY FINN | 1975 | 0 |
| | 31470 | HUCKLEBERRY FINN | 1974 | 0 |
| | 57810 | HUELLAS DEL PASADO | | 14,364 |
| S | 05856 | HUGH DURHAM: BASKETBALL | | 0 |
| | 28050 | HUMANOID WOMAN | 1981 | 0 |
| | 28723 | HUNGER, THE | 1983 | 0 |
| S | 14967 | HUNTER | | 4,015,796 |
| | 28474 | HUNTER | 1984 | 20,019 |
| | 27738 | HUNTER'S BLOOD | 1987 | 10,194 |

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| | 06876 | HUNTEPS APE FOR KILLING | 1970 | 4,634 |
| | 06875 | HUNTERS, THE | 1958 | 218,848 |
| | 23072 | HUNTING PARTY, THE | 1971 | 6,996 |
| | 22725 | HUSTLER OF MUSCLE BEACH, THE | 1980 | 0 |
| | 06887 | HUSTLER, THE | 1961 | 28,838 |
| | 18951 | HUSTLING | 1975 | 4,753 |
| S | 05867 | HYDROPLANE RACE - MIAMI/BUDWEISER REGATTA | | 0 |
| | 06908 | I CONFESS | 1953 | 0 |
| S | 01789 | I DREAM OF JEANNIE | | 1,099,224 |
| | 26631 | I DREAM OF JEANNIE 15 YEARS LATER | 1985 | 73,660 |
| S | 01790 | I LOVE LUCY | | 4,018,859 |
| | 25850 | I MARRIED A CENTERFOLD | 1984 | 0 |
| | 06960 | I NEVER SAID GOOD-BYE | 1973 | 0 |
| | 25641 | I OUGHT TO BE IN PICTURES | 1982 | 8,290 |
| | 06963 | I REMEMBER MAMA | 1948 | 10,773 |
| | 06986 | I WANT TO LIVE | 1958 | 6,234 |
| | 24518 | I WAS A MAIL ORDER BRIDE | 1982 | 826,822 |
| | 18944 | I WILL FIGHT NO MORE FOREVER | 1975 | 0 |
| | 20086 | I WILL, I WILL...FOR NOW | 1975 | 0 |
| S | 20526 | I'D RATHER BE RACING | | 1,526 |
| | 07055 | I'LL TAKE SWEDEN | 1965 | 14,754 |
| | 26806 | I'M DANCING AS FAST AS I CAN | 1982 | 24,666 |
| | 24519 | I, DESIRE | 1982 | 24,256 |
| | 07004 | ICE CAPADES | 1941 | 0 |
| | 07009 | ICE PALACE | 1960 | 0 |
| | 25870 | ICE PIRATES, THE | 1984 | 1,198,402 |
| | 07010 | ICE STATION ZEBRA | 1968 | 1,426,938 |
| | 26018 | ICEMAN | 1984 | 6,816 |
| | 57853 | IDILIO DE ESTACION, UN | | 0 |
| S | 15508 | IDITAROD, THE | | 781 |
| | 23734 | IDOLMAKER, THE | 1980 | 2,838 |
| | 26315 | IF | 1968 | 0 |
| | 07024 | IF A MAN ANSWERS | 1962 | 12,562 |
| | 07031 | IF IT'S TUESDAY, THIS MUST BE BELGIUM | 1969 | 0 |
| | 26110 | IF YOU COULD SEE WHAT I HEAR | 1982 | 0 |
| | 21868 | IKE: THE WAR YEARS | 1978 | 0 |
| | 56511 | ILEGAL, LA | 1979 | 25,210 |
| | 30166 | IMAGE, THE | 1990 | 0 |
| | 27931 | IMAGEMAKER, THE | 1986 | 0 |
| S | 19543 | IMAGES | | 0 |
| | 30786 | IMMORTAL BATTALION | 1944 | 0 |
| | 17690 | IMPASSE | 1969 | 5,396 |
| | 07103 | IN HARM'S WAY | 1965 | 0 |
| | 26453 | IN LIKE FLYNN | 1985 | 406,242 |
| S | 19079 | IN LIVING COLOR | | 1,236,730 |
| | 07107 | IN LOVE AND WAR | 1958 | 19,510 |
| | 24517 | IN LOVE WITH AN OLDER WOMAN | 1982 | 0 |
| | 07111 | IN OLD AMARILLO | 1951 | 0 |
| | 24238 | IN THE CUSTODY OF STRANGERS | 1982 | 1,209 |
| | 07139 | IN THE HEAT OF THE NIGHT | 1967 | 1,095,503 |
| | 23775 | IN THE HEAT OF THE NIGHT | 1988 | 13,988 |
| | 19346 | IN THIS HOUSE OF BREDE | 1975 | 0 |
| S | 18838 | IN-FISHERMAN ANGLING ADVENTURES | | 27,457 |

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| P | | | | |
| | 07152 | INCENDIARY BLONDE | 1945 | 0 |
| S | 01582 | INCH HIGH PRIVATE EYE | | 0 |
| | 23911 | INCIDENT AT CRESTRIDGE | 1981 | 572,516 |
| | 07159 | INCIDENT IN SAN FRANCISCO | 1970 | 4,590 |
| S | 08019 | INCREDIBLE HULK, THE | | 559,865 |
| | 21742 | INCREDIBLE JOURNEY OF DOCTOR MEG LAUREL, THE | 1979 | 0 |
| | 23864 | INCREDIBLE MELTING MAN, THE | 1978 | 0 |
| | 07164 | INCREDIBLE MR. LIMPET, THE | 1964 | 71,290 |
| | 26376 | INCUBUS, THE | 1982 | 0 |
| | 25173 | INDEPENDENCE DAY | 1983 | 14,160 |
| | 59204 | INDIO | | 0 |
| | 07180 | INDISCREET | 1958 | 4,236 |
| S | 04409 | INDOMABLE, LA | | 82,317 |
| | 56719 | INDULTO, EL | 1960 | 18,232 |
| S | 16970 | INDY CHALLENGE | | 0 |
| | 18121 | INFRA-MAN (1976, CHINESE) | 1975 | 5,184 |
| | 07190 | INITIATION, THE | 1984 | 31,816 |
| | 23407 | INMATES | 1981 | 771,560 |
| | 07192 | INN OF THE SIXTH HAPPINESS, THE | 1958 | 0 |
| S | 18108 | INN'S NEWS USA TONIGHT | | 1,849,527 |
| | 07193 | INNOCENT BYSTANDERS | 1973 | 0 |
| S | 19203 | INNOCENT OF HOLLYWOOD, THE | | 821 |
| S | 95127 | INSIDE ACTIVE VOLCANOES | | 0 |
| | 07205 | INSIDE DAISY CLOVER | 1966 | 0 |
| S | 18462 | INSIDE EDITION | | 1,212,014 |
| | 24895 | INSIDE MOVES | 1980 | 0 |
| S | 05381 | INSIDE PIRATES BASEBALL | | 6,408 |
| S | 18956 | INSIDE REPORT | | 177,624 |
| | 24239 | INSIDE THE THIRD REICH | 1982 | 429,520 |
| S | 05887 | INSIDE VIDEO: THIS WEEK | | 11,312 |
| S | 05882 | INSIDE-OUT | | 3,060 |
| S | 21532 | INSIGHT | | 9,586 |
| S | 13992 | INSPECTOR GADGET | | 385,511 |
| | 07219 | INSPECTOR GENERAL, THE | 1949 | 10,498 |
| S | 18721 | INSPOUT | | 34,692 |
| S | 19273 | INSTANT RECALL | | 191,350 |
| S | 09118 | INTERGALACTIC THANKSGIVING | | 849 |
| | 28491 | INTERIORS | 1978 | 0 |
| | 26454 | INTERNATIONAL AIRPORT | 1985 | 39,146 |
| S | 93483 | INTERNATIONAL BUSINESS REPORT | | 29,807 |
| S | 14985 | INTERNATIONAL CHAMPIONSHIP WRESTLING | | 0 |
| S | 21752 | INTERNATIONAL MAGIC AWARDS, THE | | 17,261 |
| S | 05464 | INTERNATIONAL PRO BODYBOARDING CHAMPIONSHIP | | 1,422 |
| | 22414 | INTERNATIONAL VELVET | 1978 | 0 |
| | 26865 | INTIMATE STRANGERS | 1986 | 771,896 |
| | 26914 | INTO THE NIGHT | 1984 | 60,660 |
| S | 19823 | INTRUSA, LA | | 0 |
| S | 24520 | INVASION OF PRIVACY, AN | 1983 | 32,678 |
| | 27062 | INVASION OF THE FLESH HUNTERS | 1980 | 0 |
| | 26418 | INVASION: UFO | 1972 | 0 |
| | 26364 | INVINCIBLE BARBARIAN, THE | 1983 | 0 |
| | 07296 | INVITATION TO A GUNFIGHTER | 1964 | 2,023,542 |
| | 25595 | INVITATION TO HELL | 1984 | 7,754 |

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| | 29000 | IRON EAGLE | 1986 | 163,292 |
| S | 00032 | IRON HORSE, THE | | 11,793 |
| | 07315 | IRON MISTRESS, THE | 1952 | 964 |
| | 26359 | IRONMASTER | 1983 | 0 |
| S | 00770 | IRONSIDE | | 32,949 |
| | 07318 | IRONSIDE | 1967 | 66,608 |
| | 27123 | IRRECONCILABLE DIFFERENCES | 1984 | 513,926 |
| | 23913 | ISABEL'S CHOICE | 1981 | 8,396 |
| S | 04342 | ISLA DEL TESORO | | 5,605 |
| | 20543 | ISLAND AT THE TOP OF THE WORLD, THE | 1974 | 14,430 |
| | 26716 | ISLAND CLAW | 1980 | 0 |
| | 21622 | ISLAND OF DR. MOREAU, THE | 1977 | 596 |
| | 07339 | ISLAND OF LOVE | 1963 | 451,548 |
| | 07342 | ISLAND OF THE BURNING DOOMED | 1967 | 0 |
| | 22163 | ISLANDS IN THE STREAM | 1977 | 3,842 |
| | 57865 | ISLAS MARIAS | | 4,158 |
| | 07351 | ISN'T IT SHOCKING? | 1973 | 0 |
| | 27395 | IT CAME FROM HOLLYWOOD | 1982 | 0 |
| | 25953 | IT CAME UPON THE MIDNIGHT CLEAR | 1984 | 0 |
| | 07370 | IT HAPPENED AT THE WORLD'S FAIR | 1963 | 553,504 |
| | 30674 | IT NEARLY WASN'T CHRISTMAS | 1990 | 4,698 |
| | 07390 | IT STARTED IN NAPLES | 1960 | 646 |
| S | 00451 | IT TAKES A THIEF | | 89,674 |
| | 07401 | IT'S A BIKINI WORLD | 1967 | 0 |
| S | 16892 | IT'S A LIVING | | 376,559 |
| | 07410 | IT'S A MAD, MAD, MAD, MAD WORLD | 1963 | 1,316,353 |
| | 07414 | IT'S A WONDERFUL LIFE | 1946 | 833,226 |
| S | 05860 | IT'S ACADEMIC | | 9,713 |
| | 25576 | IT'S MY TURN | 1980 | 54,735 |
| S | 19283 | IT'S SHOWTIME AT THE APOLLO | | 145,763 |
| S | 08778 | IT'S YOUR BUSINESS | | 21,441 |
| S | 01798 | JACK BENNY SHOW | | 143,314 |
| | 07451 | JACK SLADE | 1953 | 4,798 |
| S | 16544 | JACKPOT | | 155,217 |
| | 20546 | JACKSON COUNTY JAIL | 1976 | 0 |
| S | 14178 | JACQUES COUSTEAU: ODYSSEY SERIES | | 8,436 |
| | 26828 | JAGGED EDGE | 1985 | 350,236 |
| | 07466 | JAILHOUSE ROCK | 1957 | 1,557,610 |
| | 28672 | JAKE SPEED | 1986 | 8,412 |
| | 24875 | JANE DOE | 1983 | 3,916 |
| S | 04368 | JAPANESE SHOW | | 41,746 |
| | 07480 | JAPANESE WAR BRIDE | 1952 | 0 |
| | 20550 | JAWS | 1975 | 2,058,670 |
| | 22952 | JAWS 2 | 1978 | 1,473,160 |
| | 26027 | JAWS 3 | 1983 | 1,018,164 |
| | 29633 | JAWS: THE REVENGE | 1987 | 476,812 |
| | 07486 | JAYHAWKERS, THE | 1959 | 792,296 |
| | 22953 | JAYNE MANSFIELD STORY, THE | 1980 | 0 |
| | 07487 | JAZZ BALL | 1957 | 0 |
| | 07491 | JAZZ SINGER, THE | 1953 | 0 |
| S | 01800 | JEFFERSONS, THE | | 25,945,933 |
| | 27396 | JEKYLL & HYDE: TOGETHER AGAIN | 1982 | 5,530 |
| | 22415 | JENNIFER (THE SNAKE GODDESS) | 1978 | 0 |

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| | 22008 | JENNIFER: A WOMAN'S STORY | 1979 | 0 |
| S | 14977 | JEOPARDY | | 3,996,890 |
| | 22007 | JERICO MILE, THE | 1979 | 13,885 |
| | 25175 | JERK TOO, THE | 1984 | 0 |
| | 24169 | JERK, THE | 1979 | 400,486 |
| S | 19037 | JESSE JACKSON SHOW, THE | | 82,874 |
| | 07505 | JESSE JAMES | 1939 | 35,868 |
| | 07510 | JESSICA | 1962 | 0 |
| S | 19995 | JESUIT JOURNAL, THE | | 1,287 |
| S | 01585 | JETSONS | | 1,566,280 |
| S | 98515 | JETSONS MEET THE FLINTSTONES | | 2,250,866 |
| S | 05063 | JEWISH PERSPECTIVE | | 0 |
| S | 05923 | JEWISH TV MAGAZINE | | 0 |
| | 07517 | JEZEBEL | 1938 | 0 |
| | 56717 | JIBARITO RAFAEL, EL | 1966 | 0 |
| S | 15017 | JIM HENSON'S MUPPET BABIES | | 3,606,725 |
| | 26455 | JIMMY THE KID | 1982 | 13,252 |
| | 07532 | JOAN OF ARC | 1948 | 5,676 |
| S | 18712 | JOAN RIVERS SHOW, THE | | 12,570,474 |
| S | 16971 | JOCKEY | | 0 |
| | 07539 | JOE LOUIS STORY, THE | 1953 | 0 |
| S | 05929 | JOHN COOPER SHOW | | 1,576 |
| S | 15363 | JOHN FORSYTHE'S WORLD OF SURVIVAL | | 4,857 |
| | 07549 | JOHN PAUL JONES | 1959 | 0 |
| | 29033 | JOHNNY BE GOOD | 1988 | 192,867 |
| | 24363 | JOHNNY BELINDA | 1982 | 1,808,084 |
| S | 04382 | JOHNNY CANALES | | 23,955 |
| S | 17913 | JOHNNY CARSON'S SPECIALS | | 18,862 |
| | 07558 | JOHNNY CONCHO | 1956 | 1,766 |
| | 07559 | JOHNNY COOL | 1963 | 14,174 |
| | 26470 | JOHNNY DANGEROUSLY | 1984 | 115,224 |
| | 07570 | JOHNNY ROCCO | 1958 | 0 |
| | 20148 | JOHNNY, WE HARDLY KNEW YE | 1977 | 0 |
| S | 19200 | JOKER'S WILD | | 26,370 |
| S | 96094 | JONATHAN WINTERS: ON THE LEDGE | | 0 |
| S | 01587 | JOSIE AND THE PUSSYCATS | | 4,964 |
| | 07594 | JOURNEY INTO LIGHT | 1951 | 0 |
| | 07599 | JOURNEY TO SHILOH | 1968 | 598,652 |
| S | 01588 | JOURNEY TO THE CENTER OF THE EARTH | | 0 |
| | 27397 | JOY OF SEX | 1984 | 0 |
| | 22468 | JOYRIDE | 1977 | 0 |
| | 58988 | JUAN ARMIENTA, EL REPATRIADO | | 0 |
| | 55960 | JUAN EL DESALMADO | | 0 |
| | 57835 | JUAN QUE REIA | | 0 |
| S | 16167 | JUDGE, THE | | 1,449,259 |
| | 07621 | JUDGEMENT AT NUREMBERG | 1961 | 0 |
| | 56142 | JUDICIAL I, EL | 1985 | 0 |
| | 58221 | JUDICIAL II | | 0 |
| | 57322 | JUEZ DE LA SOGA, EL | | 0 |
| S | 98189 | JULIO IGLESIAS EN ESPANA | | 0 |
| S | 98095 | JULIO IGLESIAS Y PLACIDO DOMINGO | | 0 |
| S | 04411 | JULIO SAVALA | | 0 |
| | 07641 | JUMPING JACKS | 1952 | 31,120 |

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| | 07642 | JUNE BRIDE | 1948 | 0 |
| | 13479 | JUNGLE BOOK | 1942 | 14,511 |
| S | 96257 | JUNGLE BOOK REUNION | | 36,582 |
| | 27047 | JUNGLE WARRIORS | 1984 | 0 |
| | 07669 | JUNIOR BONNER | 1972 | 4,042 |
| | 57888 | JUNTOS PERO NO REVUELTOS | | 0 |
| | 24832 | JUST BEFORE DAWN | 1981 | 2,686 |
| | 27533 | JUST BETWEEN FRIENDS | 1986 | 18,226 |
| | 25541 | JUST JESSIE | 1979 | 0 |
| | 23503 | JUST TELL ME WHAT YOU WANT | 1980 | 0 |
| | 24521 | JUST YOU AND ME, KID | 1979 | 32,396 |
| | 07689 | JUVENILE JUNGLE | 1958 | 0 |
| | 07690 | KALEIDOSCOPE | 1966 | 0 |
| | 07695 | KANSAS CITY BomBER | 1972 | 367,308 |
| | 18508 | KANSAS CITY MASSACRE | 1975 | 0 |
| | 07700 | KANSAS PACIFIC | 1953 | 0 |
| | 26829 | KARATE KID, THE | 1984 | 849,514 |
| S | 96182 | KAREN & JANE | | 2,703 |
| S | 14988 | KATE & ALLIE | | 5,346,049 |
| | 19098 | KATE MCSHANE | 1975 | 0 |
| | 21518 | KATIE: PORTRAIT OF A CENTERFOLD | 1978 | 21,294 |
| | 18934 | KEEGANS, THE | 1975 | 0 |
| | 28730 | KEEPING TRACK | 1987 | 1,266 |
| S | 94989 | KELLY & GAIL | | 5,271 |
| S | 15442 | KELLY AND COMPANY | | 38,235 |
| S | 09360 | KELLY SCHOOL ANNUAL TURKEY RAFFLE, THE | | 0 |
| | 07725 | KELLY'S HEROES | 1970 | 3,754,567 |
| | 31230 | KEMEK | 1975 | 0 |
| | 25348 | KENNY ROGERS AS "THE GAMBLER"-THE ADVENTURE CONTIN | 1983 | 3,877,698 |
| | 22728 | KENNY ROGERS AS THE GAMBLER PART I | 1980 | 574,488 |
| S | 05939 | KENTUCKY DERBY FESTIVAL PARADE | | 0 |
| | 56565 | KERMESSE | 1958 | 0 |
| | 07739 | KETTLES IN THE OZARKS, THE | 1956 | 13,326 |
| | 07740 | KETTLES ON OLD MACDONALD'S FARM, THE | 1957 | 9,258 |
| | 07743 | KEY LARGO | 1948 | 17,498 |
| | 21186 | KEY WEST | 1972 | 128,896 |
| | 07751 | KHARTOUM | 1966 | 21,520 |
| | 07760 | KID FROM BROOKLYN, THE | 1946 | 2,570 |
| | 22315 | KID FROM LEFT FIELD, THE | 1979 | 1,958 |
| | 07771 | KID GALAHAD | 1962 | 21,246 |
| | 24694 | KID WITH THE 200 I.Q. | 1983 | 371,328 |
| | 24240 | KID WITH THE BROKEN HALO, THE | 1982 | 19,210 |
| | 29717 | KIDCO | 1984 | 10,342 |
| | 20067 | KIDNAP SYNDICATE | 1976 | 0 |
| | 21872 | KIDNAPPED | 1971 | 0 |
| | 58247 | KIDNAPPED | 1987 | 9,438 |
| | 23125 | KIDNAPPING OF THE PRESIDENT, THE | 1980 | 7,674 |
| S | 14502 | KIDS CORNER | | 0 |
| S | 05950 | KIDSIDE | | 1,802 |
| | 07785 | KILL A DRAGON | 1967 | 0 |
| | 25067 | KILL AND KILL AGAIN | 1981 | 10,690 |
| | 20988 | KILL ME IF YOU CAN | 1977 | 0 |
| | 07792 | KILL OR BE KILLED | 1950 | 0 |

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|-------------|-------------|---|--------------|-------------------------------|
| | | 27580 KILLBOYS | 1986 | 22,750 |
| | | 07801 KILLER BY NIGHT | 1971 | 11,018 |
| | | 20560 KILLER ELITE, THE | 1975 | 944,023 |
| | | 27237 KILLER IN THE MIRROR | 1986 | 0 |
| S | | 19201 KILLERS AT THE BOX OFFICE | | 2,324 |
| | | 26932 KILLING 'EM SOFTLY | 1985 | 0 |
| | | 20939 KILLING AFFAIR, THE | 1977 | 8,144 |
| | | 23885 KILLING AT HELL'S GATE | 1980 | 9,488 |
| | | 57566 KILLING TIME, THE | 1987 | 0 |
| | | 25597 KIM | 1984 | 0 |
| | | 07833 KING AND FOUR QUEENS, THE | 1956 | 1,326,504 |
| | | 07840 KING KONG | 1933 | 102,983 |
| | | 20564 KING KONG | 1976 | 0 |
| | | 07842 KING KONG VS. GODZILLA | 1963 | 0 |
| S | | 03348 KING LEONARDO | | 4,572 |
| | | 25841 KING OF COMEDY, THE | 1983 | 848 |
| | | 07858 KING OF THE GAMBLERS | 1948 | 7,709 |
| | | 23612 KING OF THE GYPSIES | 1978 | 55,178 |
| | | 07860 KING OF THE KHYBER RIFLES | 1954 | 0 |
| S | | 96089 KING OF THE MOUNTAIN | | 41,682 |
| | | 24951 KING OF THE MOUNTAIN | 1981 | 0 |
| | | 23869 KING SOLOMON'S TREASURE | 1976 | 0 |
| | | 21188 KING: A FILMED RECORD...MONTGOMERY TO MEMPHIS | 1970 | 0 |
| | | 26177 KINGFISHER, THE | 1982 | 0 |
| | | 07881 KINGS GO FORTH | 1958 | 18,768 |
| | | 07886 KINGS ROW | 1942 | 118,690 |
| | | 07895 KISS BEFORE DYING, A | 1956 | 6,390 |
| | | 25642 KISS ME GOODBYE | 1982 | 20,570 |
| | | 29692 KISS OF THE SPIDER WOMAN | 1985 | 3,210 |
| | | 07917 KISSIN' COUSINS | 1964 | 36,166 |
| | | 07919 KIT CARSON | 1940 | 0 |
| | | 07926 KLUTE | 1971 | 8,366 |
| S | | 13616 KNIGHT RIDER | | 5,932,725 |
| | | 07935 KNOCK ON WOOD | 1954 | 0 |
| S | | 09131 KNOTS LANDING | | 27,189 |
| S | | 00458 KOJAK | | 335,113 |
| | | 26085 KOJAK: BELARUS FILE, THE | 1985 | 4,488 |
| | | 07949 KRAKATOA, EAST OF JAVA | 1969 | 0 |
| | | 24364 KRAMER VS. KRAMER | 1979 | 188,346 |
| | | 26830 KRULL | 1983 | 123,301 |
| S | | 96255 KRUSH RAP | | 0 |
| S | | 19860 KRYPTON FACTOR, THE | | 9,408 |
| S | | 01312 KUNG FU | | 65,850 |
| | | 07952 KUNG FU | 1971 | 464,407 |
| | | 26879 KUNG FU: MOVIE, THE | 1986 | 16,858 |
| S | | 93295 L.A. FIESTA BROADWAY | | 28,277 |
| S | | 93702 LABOR OF LOVE | | 0 |
| | | 27434 LACE II-PART II | 1985 | 8,112 |
| | | 25237 LACE PART I | 1984 | 6,282 |
| | | 21370 LACY AND THE MISSISSIPPI QUEEN | 1978 | 0 |
| | | 07968 LAD: A DOG | 1962 | 0 |
| | | 07978 LADIES' MAN, THE | 1961 | 3,096 |
| | | 57886 LADRONES DE TUMBAS | | 0 |

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|-------------|-------------|---|--------------|-------------------------------|
| | 28931 | LADY BEWARE | 1987 | 20,140 |
| | 08006 | LADY EVE, THE | 1941 | 50,986 |
| | 03013 | LADY FROM LOUISIANA | 1941 | 5,248 |
| | 08022 | LADY IN A CAGE | 1964 | 1,973 |
| | 08024 | LADY IN CEMENT | 1968 | 4,786 |
| | 08028 | LADY IN THE DARK | 1944 | 0 |
| | 03039 | LADY KILLERS, THE | 1955 | 2,212 |
| | 21365 | LADY OF THE HOUSE | 1978 | 0 |
| | 27841 | LADYHAWKE | 1985 | 194,565 |
| | 08073 | LAFAYETTE ESCADRILLE | 1958 | 197,163 |
| | 56435 | LAGUNILLA DE MI BARRIO | 1979 | 0 |
| S | 01313 | LANCER | | 12,305 |
| S | 01437 | LAND OF THE LOST | | 4,370 |
| | 08083 | LAND OF THE PHAROAHS | 1955 | 1,171 |
| | 20182 | LAND THAT TIME FORGOT, THE | 1975 | 9,912 |
| S | 01315 | LAREDO | | 0 |
| | 19117 | LARRY | 1974 | 6,888 |
| | 21003 | LAS VEGAS LADY | 1976 | 380,333 |
| S | 01439 | LASSIE | | 1,609 |
| | 27502 | LASSITER | 1984 | 17,388 |
| | 26729 | LAST AMERICAN VIRGIN, THE | 1982 | 198,858 |
| | 08107 | LAST CHALLENGE, THE | 1967 | 1,049,906 |
| | 26530 | LAST CHASE, THE | 1981 | 16,688 |
| | 08115 | LAST CROOKED MILE, THE | 1946 | 0 |
| | 20186 | LAST DINOSAUR, THE | 1977 | 67,444 |
| | 28997 | LAST DRAGON, THE | 1985 | 175,500 |
| | 31715 | LAST EMPEROR, THE | 1987 | 588,526 |
| | 08120 | LAST ESCAPE, THE | 1970 | 7,865 |
| | 08124 | LAST FRONTIER UPRISING | 1947 | 0 |
| | 20574 | LAST HARD MEN, THE | 1976 | 78,760 |
| | 19122 | LAST HOURS BEFORE MORNING | 1975 | 0 |
| | 21048 | LAST HURRAH, THE | 1978 | 0 |
| | 08135 | LAST MAN ON EARTH | 1964 | 0 |
| | 08139 | LAST OF SHEILA, THE | 1973 | 20,958 |
| | 21367 | LAST OF THE GOOD GUYS | 1978 | 0 |
| | 25144 | LAST OF THE GREAT SURVIVORS | 1984 | 0 |
| | 21025 | LAST OF THE MOHICANS | 1977 | 1,126,826 |
| | 08148 | LAST OF THE MOHICANS, THE | 1936 | 87,925 |
| | 27677 | LAST PLANE OUT | 1983 | 8,126 |
| | 23090 | LAST SONG, THE | 1980 | 603,368 |
| | 08171 | LAST SUNSET, THE | 1961 | 970 |
| | 08174 | LAST TIME I SAW ARCHIE, THE | 1961 | 0 |
| | 08175 | LAST TIME I SAW PARIS, THE | 1954 | 8,228 |
| | 24896 | LAST UNICORN, THE | 1982 | 52,686 |
| | 08180 | LAST VALLEY, THE | 1971 | 1,471 |
| | 26831 | LAST WINTER, THE | 1984 | 0 |
| | 21893 | LATE SHOW, THE | 1977 | 12,877 |
| S | 18594 | LAUGH, A TEAR: BLACK COMEDY IN AMERICA, A | | 0 |
| | 18997 | LAUGHING POLICEMAN, THE | 1973 | 130,792 |
| | 57137 | LAURELES, LOS | 1970 | 0 |
| S | 11193 | LAVERNE & SHIRLEY & COMPANY | | 6,375,937 |
| | 08212 | LAW AND JAKE MADE, THE | 1958 | 1,368,455 |
| | 19607 | LAW AND ORDER | 1976 | 17,358 |

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|-------------|-------------|--|--------------|-------------------------------|
| | | 08227 LAW OF THE GOLDEN WEST | 1949 | 0 |
| | | 08259 LAWLESS FRONTIER | 1935 | 0 |
| | | 08267 LAWMAN | 1971 | 25,130 |
| | | 08275 LAY THAT RIFLE DOWN | 1955 | 0 |
| | | 19832 LE MANS | 1971 | 2,182 |
| S | | 96179 LEADVILLE TRAIL | | 777 |
| S | | 05961 LEARN TO READ | | 0 |
| S | | 01811 LEAVE IT TO REAVER | | 4,972,741 |
| | | 21371 LEAVE YESTERDAY BEHIND | 1978 | 9,352 |
| | | 08298 LEFT HANDED GUN, THE | 1958 | 4,450 |
| S | | 19745 LEGACY OF SPEED...THE ANDRETTI STORY | | 243 |
| | | 28306 LEGAL EAGLES | 1986 | 1,278,282 |
| | | 28307 LEGEND | 1985 | 318,433 |
| | | 24897 LEGEND OF CHAMPIONS | 1983 | 0 |
| | | 25716 LEGEND OF FRANK WOODS, THE | 1977 | 0 |
| | | 18996 LEGEND OF HELL HOUSE, THE | 1973 | 4,828 |
| | | 18419 LEGEND OF LIZZIE BORDEN, THE | 1975 | 1,249,490 |
| | | 28392 LEGEND OF LOBO, THE | 1962 | 2,310 |
| | | 22013 LEGEND OF SLEEPY HOLLOW, THE | 1980 | 1,243,682 |
| | | 22015 LEGEND OF THE GOLDEN GUN | 1979 | 0 |
| | | 24898 LEGEND OF THE LONE RANGER | 1981 | 49,486 |
| | | 08307 LEGEND OF THE LOST | 1957 | 1,057,003 |
| | | 24876 LEGS | 1983 | 22,068 |
| | | 57556 LES FOURMIS | 1977 | 2,008 |
| | | 28993 LET'S GET HARRY | 1986 | 74,806 |
| S | | 10670 LET'S TALK SPORTS | | 1,232 |
| | | 30072 LETHAL GAMES | 1980 | 0 |
| | | 26840 LETTER TO THREE WIVES, A | 1985 | 557,060 |
| S | | 92777 LEUKEMIA SOCIETY'S 1990 TELEVENT | | 32,067 |
| | | 57209 LEY DE LAS CALLES, LA | | 0 |
| | | 56714 LIBRO DE PIEDRA, EL | 1968 | 2,838 |
| | | 08380 LIEUTENANT SCHUSTER'S WIFE | 1972 | 0 |
| S | | 07609 LIFE AND TIMES OF GRIZZLY ADAMS, THE | | 254,588 |
| | | 19965 LIFE AND TIMES OF JUDGE ROY BEAN | 1972 | 807,170 |
| S | | 20599 LIFE CHOICES | | 12,107 |
| | | 20957 LIFE IN THE PINK | 1977 | 0 |
| | | 08410 LIFE WITH BLONDIE | 1946 | 0 |
| | | 23107 LIFE, LIBERTY AND PURSUIT ON THE PLANET OF THE APE | 1974 | 0 |
| | | 29004 LIFEFORCE | 1985 | 102,736 |
| S | | 14996 LIFESTYLES OF THE RICH AND FAMOUS | | 1,663,578 |
| S | | 05069 LIFT EVERY VOICE | | 694 |
| | | 24282 LIGHT AT THE EDGE OF THE WORLD | 1971 | 5,998 |
| | | 08422 LIGHTNING IN THE FOREST | 1948 | 0 |
| S | | 98187 LIGHTS OUT WITH MIKE AUSTIN | | 1,618 |
| | | 30043 LIKE FATHER, LIKE SON | 1987 | 586,652 |
| S | | 17848 LIKELY STORY, A | | 0 |
| | | 08436 LILIES OF THE FIELD | 1963 | 11,654 |
| | | 08445 LINDA | 1973 | 0 |
| | | 19321 LINDBERGH KIDNAPPING CASE, THE | 1976 | 0 |
| | | 08451 LION HUNTERS, THE | 1951 | 1,616 |
| | | 25495 LION OF THE DESERT, THE | 1981 | 4,852 |
| | | 20590 LIPSTICK | 1976 | 25,160 |
| | | 08465 LIST OF ADRIAN MESSENGER, THE | 1963 | 0 |

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|-------------|-------------|--|--------------|-------------------------------|
| | 24526 | LISTEN TO YOUR HEART | 1983 | 0 |
| | 20896 | LITTLE BIG MAN | 1970 | 10,455 |
| | 24367 | LITTLE DARLINGS | 1980 | 25,420 |
| S | 02700 | LITTLE DRUMMER BOY | | 7,155 |
| | 19466 | LITTLE FAUSS AND PIG HALSY | 1970 | 0 |
| | 08482 | LITTLE FOXES, THE | 1941 | 2,710 |
| | 21446 | LITTLE GIRL WHO LIVES DOWN THE LANE, THE | 1976 | 5,651 |
| S | 00465 | LITTLE HOUSE ON THE PRAIRIE, THE | | 25,449,565 |
| | 59059 | LITTLE HOUSE ON THE PRAIRIE: LOOK BACK TO YESTERDA | 1983 | 0 |
| | 25488 | LITTLE HOUSE: BLESS ALL THE DEAR CHILDREN | 1984 | 10,674 |
| | 25487 | LITTLE HOUSE: LAST FAREWELL, THE | 1984 | 0 |
| | 19984 | LITTLE LADIES OF THE NIGHT | 1977 | 5,843 |
| | 22955 | LITTLE LORD FAUNTLEROY | 1980 | 6,344 |
| S | 10427 | LITTLE MATCH GIRL, THE | | 0 |
| | 23474 | LITTLE MISS MARKER | 1980 | 4,740 |
| | 23644 | LITTLE MOON AND JUD MCGRAW | 1979 | 16,244 |
| S | 02987 | LITTLE RASCALS | | 171,609 |
| | 26019 | LITTLE SEX, A | 1981 | 86,010 |
| S | 94743 | LITTLE TROLL PRINCE | | 3,803 |
| | 09520 | LITTLE WOMEN | 1949 | 0 |
| | 28393 | LITTLEST OUTLAW, THE | 1955 | 24,940 |
| | 08525 | LIVE A LITTLE, LOVE A LITTLE | 1968 | 630,154 |
| S | 18004 | LIVE WITH REGIS AND KATHIE LEE | | 2,373,463 |
| S | 20402 | LIVING LONGER BETTER | | 0 |
| | 58522 | LLAMAN LOS TRES MOSQUETEROS, PERO ERAN CUATRO, LOS | | 0 |
| S | 97038 | LLEGADA DE PAPA JOHN PAUL II | | 0 |
| S | 04427 | LO MEJOR DE LA SEMANA | | 4,265 |
| | 20853 | LOADED GUNS | 1975 | 0 |
| | 27124 | LOCAL HERO | 1983 | 6,828 |
| | 26950 | LOCH NESS HORROR, THE | 1982 | 0 |
| | 20594 | LOGAN'S RUN | 1976 | 2,608,778 |
| | 31233 | LONDON AFFAIR | 1969 | 0 |
| S | 02904 | LONE RANGER | | 561,793 |
| | 08562 | LONE RANGER AND THE LOST CITY OF GOLD | 1958 | 18,099 |
| | 08561 | LONE RANGER, THE | 1956 | 8,712 |
| | 08574 | LONE STAR, THE | 1952 | 2,912,617 |
| | 25914 | LONE WOLF MCQUADE | 1983 | 137,992 |
| | 08590 | LONELY ARE THE BRAVE | 1962 | 3,556 |
| | 26020 | LONELY GUY, THE | 1984 | 98,200 |
| | 26922 | LONELY LADY, THE | 1983 | 0 |
| | 19524 | LONG CHASE, THE | 1972 | 0 |
| | 08603 | LONG DUEL, THE | 1967 | 2,222 |
| | 19390 | LONG GOODBYE, THE | 1973 | 0 |
| | 28807 | LONG HOT SUMMER | 1985 | 4,902 |
| | 09622 | LONG WAIT, THE | 1954 | 0 |
| | 08610 | LONG, LONG TRAILER, THE | 1954 | 36,150 |
| | 03624 | LONGEST HUNDRED MILES, THE | 1967 | 0 |
| | 05902 | LONGEST HUNT, THE | 1968 | 1,404 |
| | 19739 | LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY | 1976 | 0 |
| | 25179 | LOOKER | 1981 | 27,334 |
| | 22165 | LOOKING FOR MR. GOODBAR | 1977 | 0 |
| | 27307 | LOOKING TO GET OUT | 1982 | 0 |
| | 23694 | LOOKING UP | 1977 | 0 |

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| Y | CODE | | | |
| S | 03352 | LOONEY TUNES | | 0 |
| | 26307 | LORDS OF DISCIPLINE, THE | 1983 | 22,676 |
| S | 96379 | LORDS OF HOLLYWOOD | | 0 |
| S | 04433 | LOS ANGELES AL DIA | | 63,812 |
| | 19271 | LOSERS, THE | 1970 | 0 |
| | 27553 | LOSING IT | 1982 | 79,000 |
| | 24528 | LOST AND FOUND | 1979 | 5,227 |
| S | 00842 | LOST IN SPACE | | 22,076 |
| S | 04432 | LOTERIA | | 13,465 |
| S | 07821 | LOU GRANT | | 9,914 |
| | 19026 | LOUIS ARMSTRONG-CHICAGO STYLE | 1975 | 2,543 |
| | 17713 | LOVE AMONG THE RUINS | 1974 | 64,400 |
| | 22262 | LOVE AND BULLETS | 1979 | 43,312 |
| | 20601 | LOVE AND DEATH | 1975 | 0 |
| | 08709 | LOVE AND LARCENY | 1959 | 0 |
| | 22419 | LOVE AND PAIN AND THE WHOLE DAMN THING | 1972 | 0 |
| | 22572 | LOVE AT FIRST BITE | 1979 | 381,924 |
| S | 07823 | LOVE BOAT, THE | | 2,494,034 |
| | 19650 | LOVE BUG, THE | 1969 | 52,374 |
| S | 14191 | LOVE CONNECTION | | 3,675,688 |
| | 08739 | LOVE IS A BALL | 1963 | 0 |
| | 24877 | LOVE IS FOREVER | 1983 | 1,911,024 |
| | 26841 | LOVE IS NEVER SILENT | 1985 | 0 |
| | 21344 | LOVE IS NOT ENOUGH | 1978 | 0 |
| | 27567 | LOVE LETTERS | 1983 | 26,306 |
| | 26569 | LOVE ON THE RUN | 1985 | 0 |
| S | 32574 | LOVE THAT RESCUES | | 0 |
| | 25598 | LOVE THY NEIGHBOR | 1984 | 489,846 |
| | 08774 | LOVE WITH THE PROPER STRANGER | 1963 | 4,642 |
| | 22016 | LOVE'S SAVAGE FURY | 1979 | 0 |
| | 08780 | LOVER COME BACK | 1962 | 34,526 |
| | 26038 | LOVESICK | 1983 | 1,246 |
| | 24410 | LOVING COUPLES | 1980 | 9,404 |
| | 08801 | LOVING YOU | 1957 | 0 |
| S | 06757 | LTV REPORTS | | 0 |
| | 20898 | LUCAN | 1977 | 466,283 |
| S | 04420 | LUCHA LIBRE | | 0 |
| S | 97036 | LUCIA MENDEZ - SU VERDAD Y SU LEYENDA | | 0 |
| | 08819 | LUCKY PARTNERS | 1940 | 0 |
| S | 01820 | LUCY SHOW, THE | | 30,520 |
| S | 01829 | M*A*S*H | | 10,246,872 |
| S | 15801 | M.A.S.K. | | 14,297 |
| | 08847 | MA AND PA KETTLE | 1949 | 0 |
| | 08850 | MA AND PA KETTLE AT WAIKIKI | 1955 | 21,640 |
| | 08851 | MA AND PA KETTLE BACK ON THE FARM | 1951 | 13,750 |
| | 08853 | MA AND PA KETTLE ON VACATION | 1953 | 24,144 |
| S | 05995 | MAC & MUTLEY | | 53,100 |
| | 19294 | MACAHS, THE | 1976 | 1,307,381 |
| | 21734 | MACARTHUR | 1977 | 19,969 |
| | 26757 | MACGRUDER AND LOUD | 1985 | 0 |
| | 58243 | MACHO QUE LADRA NO MUERE | | 0 |
| | 08870 | MACOMBER AFFAIR, THE | 1947 | 0 |
| | 21050 | MAD BULL | 1977 | 0 |

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|-------------|-------------|------------------------------|--------------|-------------------------------|
| | 23505 | MAD MAX | 1979 | 2,500,888 |
| | 08900 | MADAME X | 1966 | 0 |
| | 08901 | MADE FOR EACH OTHER | 1939 | 0 |
| | 08902 | MADE FOR EACH OTHER | 1971 | 0 |
| | 08910 | MADIGAN | 1968 | 5,728 |
| | 21095 | MADONNA OF THE DESERT | 1948 | 0 |
| | 57884 | MADRE MARIA | | 0 |
| | 08920 | MADWOMAN OF CHAILLOT, THE | 1969 | 0 |
| | 27630 | MAE WEST | 1982 | 0 |
| | 56498 | MAESTRA INVOLVIDABLE, LA | 1968 | 0 |
| | 26869 | MAFIA PRINCESS | 1986 | 7,452 |
| | 23102 | MAGIC | 1978 | 32,184 |
| | 03929 | MAGIC CARPET | 1971 | 0 |
| | 08937 | MAGIC TOWN | 1947 | 11,702 |
| | 08938 | MAGIC VOYAGE OF SINBAD, THE | 1962 | 10,128 |
| | 08940 | MAGICIAN, THE | 1973 | 7,691 |
| S | 95139 | MAGNATE, EL | | 42,972 |
| | 19265 | MAGNIFICENT SEVEN RIDE!, THE | 1972 | 0 |
| | 08963 | MAGNIFICENT SEVEN, THE | 1960 | 1,625,236 |
| | 08964 | MAGNIFICENT THIEF | 1967 | 0 |
| | 08966 | MAGNUM FORCE | 1973 | 2,050,501 |
| S | 09754 | MAGNUM P.I. | | 14,025,836 |
| | 20615 | MAHOGANY | 1975 | 2,376 |
| | 24370 | MAID IN AMERICA | 1982 | 22,028 |
| | 29694 | MAID TO ORDER | 1987 | 34,806 |
| | 18059 | MAIGRET | 1988 | 0 |
| | 08978 | MAIN STREET KID, THE | 1947 | 0 |
| | 08984 | MAISIE WAS A LADY | 1941 | 0 |
| | 22643 | MAKE ME A'N OFFER | 1980 | 0 |
| S | 01822 | MAKE ROOM FOR DADDY | | 20,033 |
| | 29051 | MAKING MR. RIGHT | 1987 | 17,748 |
| | 25001 | MAKING OF A MALE MODEL, THE | 1983 | 11,926 |
| S | 94654 | MAKING OF DANCES WITH WOLVES | | 743 |
| S | 96176 | MAKING OF DIE HARD 2 | | 8,181 |
| S | 97964 | MAKING OF SUPERMAN II | | 18,004 |
| S | 98693 | MAKING OF SUPERMAN THE MOVIE | | 8,181 |
| | 20852 | MAKO, JAWS OF DEATH | 1976 | 0 |
| | 09006 | MALAYA | 1950 | 622,270 |
| | 57317 | MALEFICIO II, EL | | 33,622 |
| | 26154 | MALICE IN WONDERLAND | 1985 | 0 |
| | 09014 | MALTESE FALCON | 1941 | 18,784 |
| | 57204 | MAMA DE LA NOVIA, LA | | 0 |
| S | 13521 | MAMA'S FAMILY | | 3,382,348 |
| | 28691 | MAN AGAINST THE MOB | 1988 | 0 |
| | 20187 | MAN CALLED HORSE, A | 1970 | 18,773 |
| | 09044 | MAN COULD GET KILLED, A | 1966 | 0 |
| | 25643 | MAN FROM SNOWY RIVER | 1982 | 56,882 |
| | 09083 | MAN FROM THE RIO GRANDE | 1943 | 0 |
| S | 00038 | MAN FROM U.N.C.L.E., THE | | 0 |
| | 09093 | MAN HUNTER, THE | 1969 | 0 |
| | 19845 | MAN IN THE IRON MASK, THE | 1977 | 7,214 |
| | 09120 | MAN IN THE WILDERNESS | 1971 | 11,900 |
| | 19776 | MAN INSIDE, THE | 1976 | 0 |

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|-------------|-------------|---|--------------|-------------------------------|
| | 09130 | MAN OF CONQUEST | 1939 | 0 |
| | 09140 | MAN OF THE WEST | 1958 | 16,810 |
| | 19969 | MAN ON A SWING | 1974 | 16,944 |
| | 09147 | MAN ON THE FLYING TRAPEZE | 1935 | 0 |
| | 17666 | MAN ON THE OUTSIDE | 1975 | 0 |
| | 09169 | MAN WHO DIED TWICE, THE | 1970 | 0 |
| | 09175 | MAN WHO KNEW TOO MUCH, THE | 1956 | 37,050 |
| | 19244 | MAN WHO LOVED CAT DANCING, THE | 1973 | 1,327,778 |
| | 09179 | MAN WHO NEVER WAS, THE | 1956 | 8,664 |
| | 09183 | MAN WHO SHOT LIBERTY VALANCE | 1962 | 23,733 |
| | 26873 | MAN WITH ONE RED SHOE | 1985 | 225,020 |
| | 09201 | MAN WITH THE GUN | 1955 | 93,437 |
| | 17221 | MAN WITH THE X-RAY EYES | 1963 | 0 |
| | 26035 | MAN WITH TWO BRAINS | 1983 | 227,908 |
| | 09243 | MAN'S FAVORITE SPORT | 1964 | 0 |
| | 09020 | MAN, THE | 1971 | 5,852 |
| S | 02785 | MAN-TO-MAN | | 0 |
| | 09212 | MANCHURIAN CANDIDATE, THE | 1962 | 180,323 |
| | 21373 | MANEATERS ARE LOOSE! | 1978 | 691,830 |
| | 24537 | MANHATTAN | 1979 | 0 |
| | 28822 | MANHATTAN PROJECT, THE | 1986 | 38,964 |
| S | 11200 | MANIONS OF AMERICA, THE | | 2,456 |
| | 21761 | MANITOU, THE | 1978 | 6,180 |
| S | 99293 | MANOS MAGICAS CON DOCTOR SILVERMAN | | 682 |
| | 09251 | MANY RIVERS TO CROSS | 1955 | 1,327,118 |
| | 22645 | MARATHON | 1980 | 7,112 |
| | 20626 | MARATHON MAN | 1976 | 76,533 |
| | 57120 | MARCADA POR LOS HOMBRES | | 0 |
| | 57118 | MARCELINO, PAN Y VINO | | 0 |
| | 22263 | MARCH OR DIE | 1977 | 0 |
| | 22397 | MARCIANO | 1979 | 6,698 |
| | 09263 | MARCUS-NELSON MURDERS, THE | 1973 | 1,966,863 |
| | 09267 | MARGIE | 1946 | 0 |
| | 23645 | MARGIN FOR MURDER | 1981 | 0 |
| | 56347 | MARIA DE LA O | | 29,378 |
| S | 04444 | MARIA DE MADIE | | 9,301 |
| S | 21119 | MARIA, MARIA | | 0 |
| | 27497 | MARIE: TRUE STORY, A | 1985 | 6,580 |
| | 22988 | MARILYN: THE UNTOLD STORY | 1980 | 0 |
| | 17717 | MARK OF ZORRO | 1974 | 8,079 |
| | 09297 | MARKED FOR MURDER | 1945 | 0 |
| | 18773 | MARLOWE | 1969 | 700,238 |
| | 09303 | MARNIE | 1964 | 75,568 |
| S | 17840 | MARRIED... WITH CHILDREN | | 3,399,125 |
| | 09321 | MARRY ME AGAIN | 1953 | 0 |
| | 09328 | MARS NEEDS WOMEN | 1964 | 0 |
| S | 02908 | MARSHAL DILLON | | 3,545 |
| | 19683 | MARSHAL OF MADRID | 1972 | 8,490 |
| G | 97383 | MARTIN SHORT: CONCERT FOR NORTH AMERICA | | 1,922 |
| | 09338 | MARTY | 1955 | 0 |
| S | 19162 | MARVEL ACTION UNIVERSE | | 136,204 |
| | 20997 | MARY JANE HARPER CRIED LAST NIGHT | 1977 | 0 |
| S | 01828 | MARY TYLER MOORE SHOW, THE | | 130,329 |

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|-------------|-------------|-----------------------------------|--------------|-------------------------------|
| | 56190 | MAS BUENAS QUE EL PAN | | 0 |
| | 59346 | MAS NEGRO QUE LA NOCHE | | 0 |
| | 57333 | MAS TERCO QUE UNA MULA | | 0 |
| | 59242 | MAS VALE PAJARO EN MANO | | 0 |
| | 26915 | MASK | 1985 | 915,028 |
| | 22374 | MASK OF ALEXANDER CROSS, THE | 1977 | 0 |
| | 09355 | MASK OF SHEBA, THE | 1969 | 677,680 |
| | 09367 | MASQUERADE | 1965 | 0 |
| | 18992 | MASSACRE AT FORT HOLMAN | 1974 | 369 |
| | 20116 | MASTER GUNFIGHTER, THE | 1975 | 13,254 |
| | 09381 | MASTER OF BALLANTRAE, THE | 1953 | 0 |
| | 20629 | MASTER TOUCH, THE | 1974 | 774 |
| | 26955 | MASTERPIECE OF MURDER, A | 1986 | 525,706 |
| | 28367 | MASTERS OF THE UNIVERSE | 1987 | 1,007,070 |
| S | 19744 | MASTERY OF MOTION, THE | | 509 |
| | 37113 | MATAR ES FACIL | | 0 |
| | 09395 | MATING GAME, THE | 1959 | 568,674 |
| | 22957 | MATING SEASON, THE | 1980 | 6,448 |
| S | 10037 | MATT HELM | | 0 |
| S | 13600 | MATT HOUSTON | | 7,267,519 |
| | 24966 | MATT HOUSTON | 1982 | 3,282 |
| | 09400 | MATTER OF HUMANITIES | 1968 | 0 |
| | 25184 | MATTER OF SEX, A | 1984 | 0 |
| | 20630 | MATTER OF TIME, A | 1976 | 0 |
| | 19112 | MATTER OF WIFE...AND DEATH, A | 1975 | 0 |
| S | 01831 | MAUDE | | 166,783 |
| S | 01317 | MAVERICK | | 0 |
| | 26471 | MAX DUGAN RETURNS | 1983 | 61,006 |
| S | 20263 | MAXIE'S WORLD | | 978,692 |
| S | 01832 | MAYBERRY R F D | | 40,191 |
| | 19916 | MAYDAY: 40,000 FEET | 1976 | 39,455 |
| | 22386 | MAYFLOWER: THE PILGRIMS ADVENTURE | 1979 | 0 |
| | 24542 | MAZES AND MONSTERS | 1982 | 39,438 |
| | 09417 | MCCABE AND MRS. MILLER | 1971 | 171,514 |
| S | 07911 | MCCLLOUD | | 327,279 |
| S | 01834 | MCHALE'S NAVY | | 128,649 |
| | 09422 | MCHALE'S NAVY | 1964 | 27,034 |
| | 09423 | MCHALE'S NAVY JOINS THE AIR FORCE | 1965 | 0 |
| | 09425 | MCKENZIE BREAK, THE | 1970 | 16,170 |
| S | 06017 | MCLAUGHLIN GROUP | | 28,261 |
| S | 07912 | MC MILLAN | | 8,934 |
| S | 07448 | MC MILLAN AND WIFE | | 279,595 |
| | 19833 | MCQ | 1974 | 37,969 |
| | 57108 | ME CAI DE LA MOSE | | 0 |
| | 22221 | ME, NATALIE | 1969 | 10,208 |
| | 22605 | MEAN DOG BLUES | 1978 | 0 |
| | 57545 | MEAN MACHINE, THE | 1974 | 0 |
| | 27534 | MEAN SEASON, THE | 1985 | 56,496 |
| | 09430 | MEAN STREETS | 1973 | 0 |
| | 22686 | MEATBALLS | 1979 | 306,649 |
| | 17719 | MECHANIC, THE | 1972 | 112,906 |
| S | 95699 | MEDAL OF HONOR | | 7,582 |
| S | 04454 | MEDICOS DE SENORAS | | 0 |

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|-------------|-------------|--|--------------|-------------------------------|
| | 20253 | MEDUSA | 1974 | 5,618 |
| | 22254 | MEDUSA TOUCH, THE | 1978 | 0 |
| | 09441 | MEET JOHN DOE | 1941 | 0 |
| | 09445 | MEET ME IN ST. LOUIS | 1945 | 0 |
| | 28523 | MEGAFORCE | 1981 | 1,763 |
| | 09481 | MELVIN PURVIS, G-MAN | 1974 | 0 |
| S | 06030 | MEMORIAL GOLF TOURNAMENT HIGHLIGHTS | | 447 |
| | 24532 | MEMORIES NEVER DIE | 1982 | 0 |
| S | 18993 | MEMORIES...THEN AND NOW | | 20,910 |
| | 22737 | MEMORY OF EVA RYKER, THE | 1980 | 0 |
| | 09504 | MEN OF THE FIGHTING LADY | 1954 | 582,510 |
| S | 04460 | MENUDO MANIA | | 0 |
| | 17720 | MEPHISTO WALTZ, THE | 1971 | 0 |
| | 57134 | MERCENARIOS SUICIDAS | | 0 |
| | 27739 | MERLIN AND THE SWORD | 1985 | 17,898 |
| S | 01600 | MERRIE MELODIES SHOW, THE | | 478,760 |
| | 09522 | MERRILL'S MARAUDERS | 1962 | 240,344 |
| | 26596 | METALSTORM: THE DESTRUCTION OF JARED-SYN | 1983 | 0 |
| S | 98659 | METAS Y TRIUNFOS | | 0 |
| | 22608 | METEOR | 1979 | 4,554 |
| | 09552 | MEXICANA | 1945 | 0 |
| | 57101 | MI LAS MUJERES MI FU MI FA, A | | 0 |
| S | 04464 | MI LINDA RAZA | | 1,766 |
| | 59193 | MI MESERA | | 0 |
| S | 95198 | MI PEQUENA SOLEDAD | | 117,988 |
| S | 06039 | MICKY THOMPSON'S AUTO RACING | | 0 |
| S | 99264 | MICKY, DONALD AND THE TOON JOCKEY | | 295,636 |
| | 09563 | MIDAS RUN | 1969 | 3,192 |
| | 26245 | MIDDLE AGE CRAZY | 1980 | 546 |
| | 17722 | MIDNIGHT COWBOY | 1969 | 13,597 |
| | 23408 | MIDNIGHT LACE | 1981 | 0 |
| | 23450 | MIDNIGHT OFFERINGS | 1981 | 0 |
| S | 95342 | MIDNIGHT PATROL | | 30,485 |
| | 20635 | MIDWAY | 1976 | 104,813 |
| S | 06040 | MIDWEST ANGLER | | 103,341 |
| S | 06045 | MIGHTY MOUSE AND FRIENDS | | 170,100 |
| S | 01601 | MIGHTY MOUSE SHOW | | 61,561 |
| | 22618 | MIGRANTS, THE | 1974 | 0 |
| S | 06034 | MIKE DITKA: FOOTBALL | | 915 |
| | 26324 | MIKE'S MURDER | 1984 | 0 |
| | 57316 | MIL USOS LLEGO MOJADO, EL | | 22,418 |
| | 09654 | MILLION DOLLAR BABY | 1941 | 0 |
| | 23452 | MILLION DOLLAR FACE, THE | 1981 | 7,122 |
| | 24120 | MILLION DOLLAR INFIELD | 1982 | 0 |
| | 09613 | MILLION DOLLAR PURSUIT | 1951 | 0 |
| | 19836 | MILLION DOLLAR RIP-OFF, THE | 1976 | 0 |
| S | 21826 | MINORITY BUSINESS REPORT | | 98,044 |
| | 09642 | MIRACLE IN THE RAIN | 1956 | 1,122 |
| | 13143 | MIRACLE OF THE WHITE STALLIONS (1963-DISNEY) | 1963 | 8,376 |
| | 09653 | MIRACLE ON 34TH STREET | 1947 | 64,300 |
| | 23147 | MIRACLE ON ICE | 1981 | 0 |
| | 09655 | MIRACLE WORKER, THE | 1962 | 0 |
| | 22405 | MIRACLE WORKER, THE | 1979 | 0 |

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|-------------|-------------|------------------------------------|--------------|-------------------------------|
| | 09639 | MIRACLE, THE | 1959 | 0 |
| | 19986 | MIRACLE, THE | 1970 | 0 |
| | 29085 | MIRACLES | 1986 | 15,506 |
| | 09657 | MIRAGE | 1965 | 0 |
| | 23549 | MIRROR CRACK'D, THE | 1980 | 39,794 |
| | 22025 | MIRROR, MIRROR | 1979 | 0 |
| | 58189 | MIS PADRES SE DIVORCIAN | | 0 |
| | 28926 | MISCHIEF | 1985 | 95,504 |
| | 09662 | MISFITS, THE | 1961 | 44,198 |
| S | 06044 | MISL INDOOR SOCCER | | 5,278 |
| S | 06047 | MISS BLACK AMERICA | | 317 |
| S | 96438 | MISS HAWAIIAN TROPIC | | 3,249 |
| | 57541 | MISS MARY | 1986 | 6,542 |
| S | 08617 | MISS PEACH SPECIALS | | 863 |
| S | 06769 | MISS TEXAS PAGEANT | | 11,740 |
| | 09692 | MISSILE TO THE MOON | 1959 | 0 |
| | 17725 | MISSILES OF OCTOBER, THE | 1974 | 4,695 |
| | 26028 | MISSING | 1982 | 0 |
| | 24535 | MISSING CHILDREN: A MOTHER'S STORY | 1982 | 34,214 |
| | 27023 | MISSING IN ACTION | 1984 | 990,110 |
| | 09693 | MISSING WOMEN | 1951 | 0 |
| S | 19450 | MISSING/REWARD | | 223,439 |
| | 25707 | MISSION TO GLORY | 1979 | 0 |
| S | 18357 | MISSION: IMPOSSIBLE | | 107,246 |
| | 24194 | MISSION: MONTE CARLO | 1971 | 0 |
| | 20637 | MISSOURI BREAKS, THE | 1976 | 2,635 |
| | 09714 | MISSOURIANS, THE | 1950 | 0 |
| S | 01840 | MISTER ED | | 2,135 |
| | 09723 | MISTER MOSES | 1965 | 7,246 |
| | 09724 | MISTER ROBERTS | 1955 | 46,676 |
| | 28448 | MISTRESS | 1987 | 29,744 |
| | 09729 | MISTY | 1961 | 0 |
| S | 09179 | MOBY DICK | | 12,496 |
| | 09739 | MOBY DICK | 1956 | 1,481,463 |
| | 30091 | MODERN GIRLS | 1986 | 0 |
| | 25186 | MODERN PROBLEMS | 1981 | 133,028 |
| | 26060 | MODERN ROMANCE | 1981 | 0 |
| | 57890 | MOFLES Y LOS MECANICOS, EL | | 0 |
| | 57097 | MOJADO DE NACIMIENTO | | 36,670 |
| | 58214 | MOJADOS DE CORAZON | | 0 |
| | 26518 | MOM, THE WOLFMAN AND ME | 1980 | 0 |
| | 23475 | MOMENT BY MOMENT | 1978 | 0 |
| | 24533 | MOMMIE DEAREST | 1981 | 276,904 |
| | 24373 | MONEY ON THE SIDE | 1982 | 11,738 |
| | 28308 | MONEY PIT, THE | 1986 | 957,438 |
| | 09769 | MONEY TO BURN | 1940 | 0 |
| | 09770 | MONEY TO BURN | 1973 | 0 |
| S | 01842 | MONKEES, THE | | 22,732 |
| | 09791 | MONSTER FROM A PREHISTORIC PLANET | 1966 | 0 |
| | 09801 | MONSTER ZERO | 1966 | 50,969 |
| S | 18720 | MONSTERS | | 1,187,538 |
| | 57095 | MONTE DE PIEDAD | 1950 | 6,100 |
| | 20901 | MONTE WALSH | 1970 | 1,515 |

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|-------------|-------------|-------------------------------------|--------------|-------------------------------|
| | 19783 | MONTY PYTHON AND THE HOLY GRAIL | 1974 | 30,794 |
| | 19021 | MOON-SPINNERS, THE | 1964 | 3,050 |
| | 09835 | MOONLIGHT MASQUERADE | 1942 | 0 |
| | 20851 | MOONSHINE COUNTY EXPRESS | 1977 | 13,622 |
| | 21009 | MOONSHINE WAR | 1970 | 476,758 |
| | 23476 | MORE AMERICAN GRAFFITI | 1979 | 94,472 |
| | 21451 | MORE THAN FRIENDS | 1978 | 44,990 |
| | 22959 | MORE WILD WILD WEST | 1980 | 28,795 |
| | 29396 | MORGAN STEWART'S COMING HOME | 1987 | 76,946 |
| S | 08334 | MORK & MINDY | | 191,662 |
| | 28417 | MORNING AFTER, THE | 1986 | 16,234 |
| S | 11203 | MORNING STRETCH | | 7,020 |
| | 09855 | MOROCCO | 1930 | 0 |
| | 09856 | MORTADELLA | 1972 | 0 |
| S | 98499 | MOSCOW MUSIC PEACE FESTIVAL | | 1,392 |
| | 26833 | MOSCOW ON THE HUDSON | 1984 | 91,588 |
| | 20640 | MOSES | 1976 | 1,203,543 |
| | 22653 | MOTHER AND DAUGHTER-THE LOVING WAR | 1980 | 0 |
| | 26250 | MOTHER LODE | 1982 | 901,244 |
| S | 06022 | MOTOWN MERRY CHRISTMAS | | 0 |
| | 09877 | MOULIN ROUGE | 1952 | 3,142 |
| | 27514 | MOUNTAIN FAMILY ROBINSON | 1979 | 6,842 |
| | 21179 | MOUNTAIN MAN | 1977 | 1,517,322 |
| S | 19323 | HOUSE ON THE MAYFLOWER | | 21,161 |
| | 09887 | HOUSE ON THE MOON | 1963 | 4,590 |
| | 09889 | HOUSEY | 1974 | 0 |
| | 09893 | MOVE OVER, DARLING | 1963 | 21,280 |
| | 22265 | MOVIE, MOVIE | 1978 | 7,593 |
| | 20642 | MOVING VIOLATION | 1976 | 24,498 |
| | 28824 | MOVING VIOLATIONS | 1985 | 69,966 |
| | 24268 | MOVIOLA-THIS YEAR'S BLONDE | 1980 | 24,384 |
| | 09898 | MOZAMBIQUE | 1965 | 0 |
| | 09922 | MR. 880 | 1950 | 233,193 |
| S | 15550 | MR. BELVEDERE | | 2,635,139 |
| | 09909 | MR. BLANDING BUILDS HIS DREAM HOUSE | 1948 | 0 |
| | 09926 | MR. HOBBS TAKES A VACATION | 1962 | 1,043 |
| | 09936 | MR. LUCKY | 1943 | 3,316 |
| | 19256 | MR. MAJESTYK | 1974 | 691,689 |
| | 26472 | MR. MOM | 1983 | 312,018 |
| | 09947 | MR. PEABODY AND THE MERMAID | 1948 | 24,044 |
| | 09964 | MR. WONG IN CHINATOWN | 1939 | 22,016 |
| | 09972 | MRS. SUNDANCE | 1973 | 0 |
| | 20307 | MRS. SUNDANCE RIDES AGAIN | 1976 | 403,134 |
| S | 04491 | MTV INTERNACIONAL | | 0 |
| | 57092 | MUERTE A SANGRE FRIA | | 0 |
| | 56492 | MUERTE VIVIENTE, LA | | 0 |
| | 56328 | MUERTOS DE RISA | | 0 |
| | 24137 | MUGGABLE MARY: STREET COP | 1982 | 2,464 |
| | 57198 | MUJER QUE NO TUVO INFANCIA, LA | | 31,116 |
| | 56326 | MUJERES...MUJERES...MUJERES! | 1974 | 0 |
| S | 06066 | MUMMER'S MANIA | | 0 |
| S | 95118 | MUNECA | | 4,964 |
| | 57197 | MUNECA PERVERSA, LA | | 0 |

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| | 09985 | MUNSTER GO HOME | 1966 | 56,590 |
| S | 18143 | MUNSTERS TODAY, THE | | 185,169 |
| | 23451 | MUNSTERS' REVENGE, THE | 1981 | 33,958 |
| S | 01849 | MUNSTERS, THE | | 9,991,563 |
| | 23554 | MUPPET MOVIE, THE | 1979 | 64,010 |
| | 26834 | MUPPETS TAKE MANHATTAN, THE | 1984 | 77,322 |
| | 18476 | MURDER | 1930 | 5,002 |
| | 20197 | MURDER AT THE WORLD SERIES | 1977 | 5,716 |
| | 20645 | MURDER BY DEATH | 1976 | 0 |
| | 21825 | MURDER BY NATURAL CAUSES | 1979 | 1,006,280 |
| | 27544 | MURDER BY THE BOOK | 1987 | 10,786 |
| | 22736 | MURDER CAN HURT YOU! | 1980 | 0 |
| | 24591 | MURDER IN COWETA COUNTY | 1983 | 40,048 |
| | 20998 | MURDER IN PEYTON PLACE | 1977 | 0 |
| | 10020 | MURDER IN THE MUSIC HALL | 1946 | 0 |
| | 20843 | MURDER ON THE ORIENT EXPRESS | 1974 | 18,935 |
| | 10042 | MURDER ONE | 1969 | 0 |
| | 10030 | MURDER, MY SWEET | 1945 | 0 |
| | 26583 | MURDER: BY REASON OF INSANITY | 1985 | 1,083,938 |
| | 10052 | MURDERERS ROW | 1966 | 0 |
| | 28321 | MURPHY'S LAW | 1986 | 1,073,206 |
| | 28938 | MURPHY'S ROMANCE | 1985 | 241,982 |
| | 10059 | MURPHY'S WAR | 1971 | 4,004 |
| | 10060 | MUSCLE BEACH PARTY | 1964 | 803,460 |
| S | 05080 | MUSIC AND THE SPOKEN WORD | | 16,732 |
| S | 06067 | MUSIC AWARDS PREVIEW | | 24,254 |
| | 10069 | MUSIC MAN, THE | 1962 | 59,139 |
| | 20649 | MUSTANG COUNTRY | 1976 | 6,068 |
| | 31362 | MY BEST GAL | 1944 | 0 |
| | 26816 | MY BLOODY VALENTINE | 1981 | 0 |
| | 19028 | MY FATHER'S HOUSE | 1975 | 0 |
| | 10106 | MY FAVORITE BRUNETTE | 1947 | 5,432 |
| | 10109 | MY FAVORITE WIFE | 1940 | 675,646 |
| | 25872 | MY FAVORITE YEAR | 1982 | 31,466 |
| | 10113 | MY FRIEND IRMA | 1949 | 3,976 |
| | 10117 | MY GAL SAL | 1942 | 5,994 |
| | 10118 | MY GEISHA | 1962 | 0 |
| | 22297 | MY OLD MAN | 1979 | 4,610 |
| | 10140 | MY PAL TRIGGER | 1946 | 0 |
| | 25164 | MY SECRET ANGEL | 1983 | 14,693 |
| S | 18145 | MY SECRET IDENTITY | | 403,103 |
| | 10150 | MY SIX LOVES | 1963 | 16,128 |
| S | 19829 | MY TALK SHOW | | 119,940 |
| S | 03875 | MY THREE SONS | | 19,142 |
| | 26597 | MY TUTOR | 1983 | 53,228 |
| | 22388 | MYSTERIOUS ISLAND OF BEAUTIFUL WOMEN | 1979 | 11,684 |
| | 10174 | MYSTERIOUS MR. VALENTINE | 1946 | 0 |
| | 24245 | MYSTERIOUS TWO | 1982 | 15,384 |
| | 10178 | MYSTERY BROADCAST | 1943 | 0 |
| | 10195 | MYSTERY OF THE WAX MUSEUM | 1933 | 2,674 |
| | 30079 | NADINE | 1987 | 144,218 |
| | 25810 | NAIROBI AFFAIR | 1984 | 0 |
| S | 03909 | NAKED CITY | | 16,376 |

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|-------------|-------------|---|--------------|-------------------------------|
| | | 10216 NAKED EDGE, THE | 1961 | 4,179 |
| | | 10227 NAKED PREY | 1966 | 13,102 |
| | | 10228 NAKED RUNNER, THE | 1967 | 0 |
| S | 00487 | NAKIA | | 0 |
| | | 28825 NAME OF THE ROSE, THE | 1986 | 26,765 |
| S | 96172 | NAMES CAN REALLY HURT US | | 0 |
| | | 10233 NANU, THE KILLER WHALE | 1966 | 6,938 |
| S | 96959 | NATIONAL DRIVING TEST | | 6,772 |
| S | 16367 | NATIONAL GEOGRAPHIC EXPLORER MAGAZINE | | 30,855,413 |
| S | 21144 | NATIONAL GEOGRAPHIC ON ASSIGNMENT | | 187,614 |
| S | 04530 | NATIONAL GREEK SHOW | | 0 |
| | | 26036 NATIONAL LAMPOON'S VACATION | 1983 | 212,018 |
| | | 26835 NATURAL, THE | 1984 | 156,702 |
| | | 23076 NAVAJO JOE | 1966 | 8,616 |
| | | 10288 NED KELLY, OUTLAW | 1970 | 0 |
| | | 29809 NEIGHBORS | 1981 | 42,099 |
| S | 05988 | NELY! | | 0 |
| S | 19426 | NEON RIDER | | 14,071 |
| | | 19005 NEPTUNE DISASTER | 1973 | 9,170 |
| | | 22532 NERO WOLFE | 1977 | 0 |
| | | 25109 NESTING, THE | 1981 | 0 |
| | | 10304 NEVADA SMITH | 1966 | 22,498 |
| | | 18420 NEVADA SMITH | 1975 | 2,336,316 |
| | | 26768 NEVER CRY WOLF | 1983 | 158 |
| | | 10317 NEVER ON SUNDAY | 1960 | 0 |
| | | 10322 NEVER SO FEW | 1960 | 0 |
| | | 10327 NEVER TOO LATE | 1965 | 0 |
| | | 26325 NEVERENDING STORY, THE | 1984 | 282,034 |
| S | 97247 | NEW & IMPROVED KIDS | | 25,671 |
| S | 19896 | NEW ADAM 12, THE | | 178,274 |
| S | 19693 | NEW ADVENTURES OF HE-MAN, THE | | 67,905 |
| | | 19571 NEW DAUGHTERS OF JOSHUA CABE, THE | 1976 | 420 |
| S | 01862 | NEW DICK VAN DYKE SHOW, THE | | 29,814 |
| S | 19895 | NEW DRAGNET, THE | | 161,275 |
| S | 16328 | NEW GIDGET, THE | | 148,405 |
| | | 10337 NEW KIND OF LOVE, A | 1963 | 10,086 |
| S | 18629 | NEW LASSIE, THE | | 317,030 |
| | | 10339 NEW LEAF, A | 1971 | 17,768 |
| S | 19903 | NEW LEAVE IT TO BEAVER, THE | | 635,032 |
| | | 20897 NEW LOVE BOAT | 1977 | 3,281 |
| S | 95578 | NEW MUSIC REPORT | | 16,359 |
| S | 98085 | NEW POPEYE | | 0 |
| S | 06115 | NEW TWILIGHT ZONE, THE | | 452,669 |
| S | 13623 | NEWHART | | 615,336 |
| | | 22930 NEWS JUNGLE | 1975 | 0 |
| S | 90928 | NEWSWORTHY | | 0 |
| | | 20660 NEXT MAN, THE | 1976 | 109,356 |
| | | 25378 NEXT ONE, THE | 1982 | 5,884 |
| | | 10355 NEXT TO NO TIME | 1958 | 0 |
| S | 06122 | NFL FILMS PRESENTS | | 382 |
| S | 96320 | NFL MEN OF THE DECADE | | 29,192 |
| S | 14835 | NIGHT COURT | | 19,896,799 |
| | | 28394 NIGHT CROSSING | 1981 | 15,924 |

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|-------------|-------|--|--------------|-------------------------------|
| | 24914 | NIGHT FIEND | 1977 | 0 |
| S | 19725 | NIGHT FLIGHT | | 2,346 |
| | 10387 | NIGHT FREIGHT | 1955 | 0 |
| S | 00243 | NIGHT GALLERY | | 4,289 |
| | 10399 | NIGHT GAMES | 1974 | 0 |
| S | 15627 | NIGHT HEAT | | 1,564 |
| | 23128 | NIGHT KILL | 1980 | 31,820 |
| | 20117 | NIGHT MOVES | 1975 | 13,274 |
| S | 19288 | NIGHT MUSIC | | 30,481 |
| S | 13531 | NIGHT OF 100 STARS | | 0 |
| | 20906 | NIGHT OF DARK SHADOWS | 1971 | 616,326 |
| | 27399 | NIGHT OF THE COMET | 1984 | 392 |
| | 28995 | NIGHT OF THE CREEPS | 1986 | 32,630 |
| | 10420 | NIGHT OF THE FOLLOWING DAY | 1969 | 0 |
| | 57534 | NIGHT OF THE FOX | 1990 | 434,522 |
| | 10424 | NIGHT OF THE HUNTER, THE | 1955 | 13,765 |
| | 17735 | NIGHT OF THE LEPUS | 1972 | 293,258 |
| | 10426 | NIGHT OF THE LIVING DEAD | 1968 | 0 |
| | 24980 | NIGHT PARTNERS | 1983 | 4,698 |
| | 28418 | NIGHT SCHOOL | 1981 | 44,694 |
| | 25189 | NIGHT SHIFT | 1982 | 268,952 |
| | 10443 | NIGHT STALKER, THE | 1971 | 26,763 |
| | 10445 | NIGHT STRANGLER, THE | 1973 | 5,510 |
| | 19837 | NIGHT TERROR | 1976 | 0 |
| | 19276 | NIGHT THAT PANICKED AMERICA, THE | 1975 | 0 |
| | 24322 | NIGHT THE LIGHTS WENT OUT IN GEORGIA, THE | 1981 | 0 |
| | 25968 | NIGHT THEY SAVED CHRISTMAS, THE | 1984 | 32,316 |
| S | 05222 | NIGHT TRACKS/CHARTBUSTERS/POWERPLAY/VIDEOS | | 1,504,606 |
| | 10456 | NIGHT TRAIN TO MEMPHIS | 1946 | 0 |
| | 24829 | NIGHTHAWKS | 1981 | 853,900 |
| | 10478 | NIGHTMARE | 1973 | 1,785 |
| | 57531 | NIGHTMARE AT NOON | 1988 | 62,462 |
| | 22242 | NIGHTMARE IN PENDRAGON'S CASTLE | 1978 | 0 |
| | 27149 | NIGHTMARE ON ELM STREET | 1984 | 108,294 |
| | 29451 | NIGHTMARE ON ELM STREET 3, A: DREAM WARRIORS | 1987 | 55,792 |
| | 27573 | NIGHTMARE ON ELM STREET, PART 2: FREDDY'S REVENGE, | 1985 | 46,818 |
| | 26598 | NIGHTMARES | 1983 | 0 |
| | 58246 | NINA DE LOS HOYITOS, LA | | 0 |
| | 28718 | NINE 1/2 WEEKS | 1986 | 14,378 |
| | 24419 | NINE TO FIVE | 1980 | 16,342 |
| | 56316 | NINJA EN LA TRAMPA MORTAL | | 3,128 |
| | 27790 | NINJA III-DOMINATION THE | 1984 | 8,662 |
| | 26362 | NINJA WARS | 1984 | 0 |
| | 27626 | NINTH CONFIGURATION, THE | 1980 | 0 |
| | 10521 | NO MAN'S WOMAN | 1955 | 0 |
| | 27700 | NO ONE CRIES FOREVER | 1985 | 0 |
| | 10537 | NO ROOM AT THE INN | 1948 | 0 |
| | 21307 | NO ROOM TO RUN | 1978 | 0 |
| | 31500 | NO SMALL AFFAIR | 1984 | 0 |
| | 10546 | NO TIME FOR SERGEANTS | 1958 | 2,780,892 |
| | 27742 | NO TIME TO DIE | 1985 | 8,628 |
| | 29044 | NO WAY OUT | 1987 | 511,108 |
| | 57082 | NOBLEZA RANCHERA | 1975 | 0 |

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| | | 27128 NOBODY'S CHILD | 1986 | 13,258 |
| | | 26236 NOBODY'S PERFECT | 1981 | 0 |
| S | 04553 | NOCHE DE ESTRELLAS | | 0 |
| S | 04548 | NOCHE DE GALA | | 0 |
| | 57080 | NOCHE DE JUERGA | | 0 |
| | 56481 | NOCHE DEL SABADO, LA | 1950 | 0 |
| | 10562 | NONE BUT THE BRAVE | 1965 | 6,306 |
| | 59239 | NORA LA REBELDE | 1979 | 0 |
| | 20671 | NORMAN...IS THAT YOU? | 1976 | 1,327,426 |
| | 22610 | NORSEMAN, THE | 1978 | 3,946 |
| | 10582 | NORTH TO ALASKA | 1960 | 68,073 |
| | 10592 | NORTHWEST STAMPEDE | 1948 | 2,756 |
| | 10597 | NOT AS A STRANGER | 1955 | 1,434 |
| | 18771 | NOT GUILTY | 1974 | 0 |
| | 24374 | NOT JUST ANOTHER AFFAIR | 1982 | 5,554 |
| | 26088 | NOT MY KID | 1985 | 0 |
| | 10604 | NOT WITH MY WIFE, YOU DON'T | 1966 | 0 |
| | 29003 | NOTHING IN COMMON | 1986 | 92,805 |
| | 24375 | NOTHING PERSONAL | 1980 | 0 |
| S | 20133 | NOTICIERO UNIVISION | | 366,747 |
| | 56305 | NOVIA, ESPOSA Y AMANTE | 1978 | 0 |
| | 58751 | NOWHERE TO HIDE | 1987 | 8,044 |
| S | 04568 | NUEVA GENERACION | | 0 |
| | 56188 | NUEVO MODO DE AMAR, UN | 1967 | 0 |
| | 10632 | NUN'S STORY, THE | 1959 | 0 |
| S | 04803 | NUNCA SABE, UNO | | 0 |
| | 21735 | NUNZIO | 1978 | 0 |
| | 57803 | NUTCRACKER: THE MOTION PICTURE, THE | 1986 | 8,864 |
| | 10637 | NUTTY PROFESSOR, THE | 1963 | 26,386 |
| S | 06150 | NWA WRESTLING | | 23,318,172 |
| S | 00496 | O'HARA, UNITED STATES TREASURY | | 0 |
| | 24793 | O'HARA'S WIFE | 1982 | 4,892 |
| | 10644 | OBJECTIVE BURMA | 1945 | 88,159 |
| | 10652 | OCEANS 11 | 1960 | 12,256 |
| | 25840 | OCTAGON, THE | 1980 | 1,790,087 |
| | 10653 | OCTAMAN | 1971 | 8,906 |
| S | 21595 | OCURRIO ASI | | 24,820 |
| S | 01868 | ODD COUPLE, THE | | 1,044,264 |
| | 10656 | ODD COUPLE, THE | 1968 | 15,196 |
| | 29397 | ODD JOBS | 1986 | 0 |
| | 20118 | ODE TO BILLY JOE | 1976 | 4,058 |
| | 23919 | OF MICE AND MEN | 1981 | 0 |
| | 22743 | OFF THE MINNESOTA STRIP | 1980 | 508,344 |
| S | 14420 | OFF THE RECORD | | 9,014 |
| | 26799 | OFFICER AND A GENTLEMAN, AN | 1982 | 236,865 |
| | 26327 | OH GOD, YOU DEVIL | 1984 | 14,976 |
| | 24317 | OH HEAVENLY DOG | 1980 | 27,720 |
| | 25710 | OH, ALFIE | 1975 | 343 |
| | 21891 | OH, GOD! | 1977 | 61,648 |
| | 23508 | OH, GOD! BOOK II | 1980 | 15,540 |
| | 22768 | OIL | 1978 | 0 |
| | 58238 | OJO POR OJO | | 0 |
| | 24881 | OLD BOYFRIENDS | 1979 | 1,859 |

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| | 19018 | OLD YELLER | 1957 | 84,377 |
| | 17742 | OLIVER | 1968 | 17,124 |
| | 27173 | OLIVER TWIST | 1985 | 0 |
| | 23613 | OLIVER'S STORY | 1978 | 16,790 |
| S | 96170 | OLYMPIC HALL OF FAME | | 484 |
| | 10743 | OMEGA MAN, THE | 1971 | 5,928 |
| | 57528 | OMEGA SYNDROME | 1987 | 0 |
| S | 09598 | ONNIBUS | | 0 |
| | 24899 | ON GOLDEN POND | 1981 | 59,990 |
| S | 19761 | ON LOCATION | | 358 |
| S | 21153 | ON SCENE: EMERGENCY RESPONSE | | 60,928 |
| S | 06165 | ON TARGET (MILITARY MAGAZINE) | | 0 |
| | 10761 | ON THE BEACH | 1959 | 1,471 |
| S | 06129 | ON THE BEAM (MAGAZINE) | | 24,026 |
| | 25062 | ON THE RIGHT TRACK | 1981 | 10,540 |
| | 18165 | ON THE RUN (1982, AUSTRALIAN) | 1982 | 0 |
| | 10776 | ON THE WATERFRONT | 1954 | 545,560 |
| S | 94806 | ONCE A YEAR... FOR A LIFETIME | | 462 |
| | 27563 | ONCE BITTEN | 1985 | 45,698 |
| | 26584 | ONCE IN PARIS | 1978 | 0 |
| | 10796 | ONCE UPON A DEAD MAN | 1971 | 0 |
| | 22660 | ONCE UPON A FAMILY | 1980 | 0 |
| | 26398 | ONCE UPON A SCOUNDREL | 1973 | 447 |
| | 27126 | ONCE UPON A TIME IN AMERICA | 1984 | 233,064 |
| | 10801 | ONCE UPON A TIME IN THE WEST | 1969 | 47,961 |
| | 10802 | ONCE YOU KISS A STRANGER | 1969 | 7,052 |
| | 21447 | ONE AND ONLY, THE | 1978 | 0 |
| | 24879 | ONE COOKS, THE OTHER DOESN'T | 1983 | 0 |
| | 18164 | ONE DARK NIGHT (MEG TILLY) | 1983 | 84,021 |
| S | 07006 | ONE DAY AT A TIME | | 946,040 |
| | 10814 | ONE EYED JACKS | 1961 | 24,128 |
| | 19900 | ONE LITTLE INDIAN | 1973 | 16,386 |
| | 10843 | ONE MILLION YEARS B.C. | 1966 | 139,794 |
| S | 20260 | ONE NORMAY STREET | | 0 |
| | 19296 | ONE OF MY WIVES IS MISSING | 1975 | 0 |
| | 10867 | ONE, TWO, THREE | 1961 | 0 |
| | 23064 | ONION FIELD, THE | 1979 | 114,962 |
| | 10882 | ONLY GAME IN TOWN, THE | 1970 | 132,990 |
| | 23559 | ONLY WAY, THE | 1970 | 0 |
| | 25051 | ONLY WHEN I LAUGH | 1981 | 0 |
| S | 16911 | OP PRO SURFING CHAMPIONSHIP, THE | | 3,265 |
| S | 04573 | OPCIONES '89 | | 0 |
| S | 06126 | OPEN HOUSE (COMEDY) | | 791,812 |
| | 58209 | OPERACION SAN ANTONIO | 1968 | 0 |
| | 10896 | OPERATION BIKINI | 1963 | 0 |
| | 10904 | OPERATION COBRA | 1971 | 0 |
| | 10928 | OPERATION PACIFIC | 1951 | 710 |
| | 10929 | OPERATION PETTICOAT | 1959 | 1,511,995 |
| | 29042 | OPPOSING FORCE | 1986 | 34,570 |
| S | 06161 | OPRAH WINFREY | | 4,949,202 |
| | 21422 | ORCA | 1977 | 80,778 |
| | 10946 | ORDEAL | 1968 | 0 |
| | 23921 | ORDEAL OF BILL CARNEY, THE | 1981 | 820 |

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| | | 22744 ORDEAL OF DR. MUDD | 1980 | 831 |
| | | 21476 ORDER TO KILL | 1974 | 0 |
| | | 27588 ORDINARY HEROES | 1986 | 3,332 |
| | | 24538 ORDINARY PEOPLE | 1980 | 88,386 |
| | | 10954 ORGANIZATION, THE | 1971 | 6,622 |
| | | 57072 ORO ROJO | 1978 | 0 |
| | | 22300 ORPHAN TRAIN | 1979 | 0 |
| | | 26473 OSTERMAN WEEKEND, THE | 1983 | 0 |
| | | 20681 OTHER SIDE OF THE MOUNTAIN, THE | 1975 | 7,158 |
| | | 21736 OTHER SIDE OF THE MOUNTAIN, THE-PART 2 | 1978 | 284,532 |
| S | | 18543 OTHER SIDE OF VICTORY, THE | | 9,013 |
| | | 23857 OTHER VICTIM, THE | 1981 | 2,239 |
| S | | 94731 OTHER WISE MAN | | 0 |
| | | 57834 OTRA MUJER, LA | | 0 |
| | | 58272 OTRA PRIMAVERA | | 0 |
| | | 26585 OUR FAMILY HONOR | 1985 | 0 |
| | | 11004 OUR TOWN | 1940 | 0 |
| | | 23136 OUR WINNING SEASON | 1978 | 0 |
| | | 11017 OUT OF THE PAST | 1947 | 295,120 |
| S | | 16901 OUT OF THIS WORLD | | 719,649 |
| | | 11020 OUT-OF-TOWNERS, THE | 1970 | 10,682 |
| | | 11031 OUTCASTS OF THE TRAIL | 1949 | 0 |
| S | | 06806 OUTDOOR MAGAZINE | | 3,134 |
| S | | 02800 OUTDOOR SPORTSMAN | | 8,390 |
| S | | 00845 OUTER LIMITS, THE | | 0 |
| | | 20219 OUTFIT, THE | 1974 | 218,323 |
| | | 25190 OUTLAND | 1981 | 39,336 |
| | | 20134 OUTLAW JOSEY WALES, THE | 1976 | 3,125,775 |
| | | 11033 OUTLAW, THE | 1943 | 12,971 |
| | | 11054 OUTLAWS OF SANTA FE | 1944 | 0 |
| | | 11069 OUTRAGE | 1973 | 0 |
| S | | 11248 OUTSIDERS, THE | | 570,917 |
| | | 27127 OUTSIDERS, THE | 1983 | 78,672 |
| | | 25846 OVER THE BROOKLYN BRIDGE | 1984 | 0 |
| | | 21379 OVERBOARD | 1978 | 56,686 |
| | | 29410 OVERBOARD | 1987 | 1,020,480 |
| S | | 00498 OWEN MARSHALL: COUNSELOR AT LAW | | 13,561 |
| | | 27487 OXFORD BLUES | 1984 | 708,564 |
| S | | 06175 OZZIE SMITH'S SPORTS FANTASY | | 1,446 |
| | | 27791 P.O.W. ESCAPE, THE | 1986 | 51,096 |
| S | | 19393 PAC-10 PREVIEW SHOW | | 686 |
| | | 24593 PACKIN' IT IN | 1983 | 50,478 |
| | | 56297 PACTO DIABOLICO | 1968 | 4,790 |
| | | 57308 PADRE PISTOLAS, EL | | 4,574 |
| S | | 94851 PAELLA NOVENTA | | 0 |
| | | 11142 PALM SPRINGS WEEKEND | 1963 | 1,291 |
| | | 11146 PALS OF THE GOLDEN WEST | 1952 | 0 |
| | | 11153 PANAMA SAL | 1957 | 0 |
| | | 57191 PANDILLA INFERNAL, LA | | 0 |
| | | 11166 PANIC IN THE CITY | 1968 | 0 |
| | | 19006 PAPER CHASE, THE | 1973 | 16,146 |
| | | 24249 PAPER DOLLS | 1982 | 646,472 |
| | | 20166 PAPER LION | 1968 | 0 |

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|-------------|-------------|--|--------------|-------------------------------|
| | 19460 | PAPER MOON | 1973 | 16,848 |
| | 18445 | PAPILLON | 1973 | 678,082 |
| | 57830 | PAPITO QUERIDO | | 0 |
| | 25385 | PARADE, THE | 1984 | 0 |
| | 26111 | PARADISE | 1982 | 16,060 |
| | 21737 | PARADISE ALLEY | 1978 | 242,615 |
| | 27566 | PARADISE MOTEL | 1985 | 17,618 |
| | 11125 | PARADISE, HAWAIIAN STYLE | 1966 | 17,116 |
| S | 94646 | PARAISO | | 0 |
| | 57802 | PARAISO | | 0 |
| S | 04592 | PARALIKAS GREEK SHOW | | 0 |
| | 11199 | PARDON MY STRIPES | 1942 | 0 |
| | 11205 | PARIS BLUES | 1961 | 0 |
| | 27803 | PARK IS MINE, THE | 1985 | 24,738 |
| S | 19457 | PARKER LEWIS CAN'T LOSE | | 250,656 |
| | 11232 | PARRISH | 1961 | 1,895 |
| | 26817 | PARTNERS | 1982 | 46,956 |
| S | 01876 | PARTRIDGE FAMILY, THE | | 32,591 |
| | 57882 | PASAPORTE A LA MUERTE | | 26,594 |
| S | 96784 | PASIONARIA | | 136,327 |
| | 29452 | PASSAGE TO INDIA, A | 1984 | 20,900 |
| | 25812 | PASSIONS | 1984 | 480,497 |
| | 27325 | PATERNITY | 1981 | 30,750 |
| | 11284 | PATSY, THE | 1964 | 0 |
| | 11287 | PATTON | 1970 | 2,381,638 |
| | 11301 | PEACEMAKER, THE | 1956 | 0 |
| | 57062 | PECADO DE AMOR | | 0 |
| S | 04618 | PECADO DE OYUKI | | 24,600 |
| | 58192 | PECADORAS, LAS | | 0 |
| | 57061 | PEDRO EL DE GUADALAJARA | | 0 |
| | 27825 | PEE-VEE'S BIG ADVENTURE | 1985 | 202,980 |
| | 20693 | PEEPERS | 1975 | 0 |
| | 28992 | PEGGY SUE GOT MARRIED | 1986 | 358,120 |
| S | 06191 | PENN STATE FOOTBALL HIGHLIGHTS | | 24,669 |
| S | 17310 | PENNMANT CHASE | | 4,753 |
| | 11326 | PENNY SERENADE | 1941 | 22,998 |
| S | 93239 | PEOPLE ARE TALKING | | 16,626 |
| S | 10730 | PEOPLE ARE TALKING | | 441,650 |
| | 21580 | PEOPLE THAT TIME FORGOT, THE | 1977 | 0 |
| S | 10731 | PEOPLE'S COURT, THE | | 2,954,145 |
| S | 95326 | PEPE PLATA | | 1,040 |
| S | 18872 | PEPPERMINT PLACE | | 17,831 |
| | 58251 | PERDON DE LA HIJA DE MADIE, EL | | 0 |
| | 27211 | PERFECT CRIME | 1990 | 0 |
| | 11351 | PERFECT FRIDAY | 1970 | 0 |
| S | 16391 | PERFECT STRANGERS | | 246,208 |
| | 56475 | PERGOLA DE LAS FLORES, LA | | 0 |
| | 11366 | PERILOUS VOYAGE | 1969 | 0 |
| | 11369 | PERILS OF PAULINE, THE | 1947 | 0 |
| | 57881 | PERO SIGO SIENDO EL REY | 1989 | 24,076 |
| S | 00788 | PERRY MASON | | 38,209,836 |
| | 28771 | PERRY MASON: CASE OF THE AVENGING ACE, THE | 1988 | 7,946 |
| | 28455 | PERRY MASON: CASE OF THE MURDERED MADAM, THE | 1987 | 225,552 |

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| | 27301 | PERRY MASON: CASE OF THE NOTORIOUS NUN, THE | 1986 | 211,954 |
| | 28179 | PERRY MASON: CASE OF THE SINISTER SPIRIT, THE | 1987 | 247,457 |
| | 27607 | PERRY MASON: THE CASE OF THE SHOOTING STAR | 1986 | 247,894 |
| | 20694 | PERSECUTION | 1974 | 0 |
| | 57055 | PERSEGUIDO POR LA LEY | | 0 |
| S | 20047 | PERSONALITIES | | 239,037 |
| | 56376 | PERTURBADOS, LOS | | 0 |
| | 57132 | PERVERSOS, LOS | | 0 |
| S | 97870 | PET HEALTH TEST | | 0 |
| | 11382 | PETE KELLY'S BLUES | 1955 | 0 |
| S | 01883 | PETTICOAT JUNCTION | | 92,875 |
| | 11390 | PETULIA | 1968 | 0 |
| | 26348 | PEYTON PLACE: THE NEXT GENERATION | 1985 | 477,330 |
| | 23065 | PHANTASM | 1979 | 536 |
| | 11393 | PHANTOM COWBOY, THE | 1941 | 0 |
| | 20696 | PHANTOM OF THE PARADISE | 1974 | 0 |
| | 19459 | PHASE IV | 1974 | 0 |
| | 27617 | PHILADELPHIA EXPERIMENT, THE | 1984 | 82,934 |
| S | 97608 | PHILLIES PREVIEW | | 14,143 |
| | 11467 | PIGEON THAT TOOK ROME, THE | 1962 | 13,038 |
| S | 95421 | PIGGSBURG PIGS | | 24,745 |
| | 23130 | PIGS VS. FREAKS | 1980 | 0 |
| S | 10426 | PILGRIM JOURNEY | | 0 |
| | 20911 | PINE CANYON IS BURNING | 1977 | 810 |
| | 11482 | PINK JUNGLE, THE | 1968 | 1,193,647 |
| S | 20375 | PINK PANTHER | | 5,864 |
| | 20693 | PINK PANTHER STRIKES AGAIN, THE | 1976 | 236,752 |
| | 11483 | PINK PANTHER, THE | 1964 | 961,298 |
| | 29672 | PINOCCHIO EMPEROR OF THE NIGHT | 1987 | 3,638 |
| | 11492 | PIONEER MARSHAL | 1949 | 0 |
| | 20981 | PIPPY GOES ON BOARD | 1971 | 35,290 |
| | 20980 | PIPPY IN THE SOUTH SEAS | 1974 | 35,844 |
| | 20982 | PIPPY LONGSTOCKING | 1973 | 37,786 |
| | 23093 | PIRAHNA | 1978 | 657,830 |
| | 27135 | PIRANHA II (SPAWNING, THE) | 1981 | 25,804 |
| | 56375 | PIRATAS DE LA MALASIA, LOS | 1964 | 0 |
| | 25645 | PIRATE MOVIE, THE | 1982 | 586 |
| S | 03359 | PIRATE, THE | | 0 |
| | 11514 | PISTOL PACKIN' MAMA | 1943 | 0 |
| | 56472 | PISTOLERA, LA | 1980 | 14,364 |
| | 57800 | PISTOLEROS FAMOSOS | | 0 |
| | 29067 | PIT, THE | 1984 | 0 |
| | 11523 | PLACE IN THE SUN, A | 1951 | 22,255 |
| S | 98166 | PLACIDO DOMINGO | | 0 |
| | 11531 | PLAINSMAN, THE | 1936 | 730 |
| | 24745 | PLANET OF DINOSAURS | 1978 | 19,744 |
| | 11535 | PLANET OF THE APES | 1968 | 30,014 |
| S | 95324 | PLATAVISION | | 27,272 |
| | 19461 | PLAY IT AGAIN, SAM | 1972 | 500 |
| | 22989 | PLAYING FOR TIME | 1980 | 5,129 |
| | 11555 | PLAYMATES | 1972 | 1,140 |
| | 11556 | PLAZA SUITE | 1971 | 6,383 |
| | 11558 | PLEASE DON'T EAT THE DAISIES | 1960 | 625,942 |

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| | | 11563 PLEASURE OF HIS COMPANY | 1961 | 35,145 |
| | | 22565 PLEASURE PALACE | 1980 | 5,916 |
| | | 22746 PLUTONIUM INCIDENT, THE | 1980 | 10,258 |
| S | 09929 | PM MAGAZINE | | 1,198,014 |
| S | 94643 | POBRE DIARLA | | 3,723 |
| | | 57162 POBRES ILEGALES, LAS | | 15,430 |
| | | 19838 POCKET MONEY | 1972 | 296,587 |
| | | 11577 POCKETFUL OF MIRACLES | 1961 | 0 |
| | | 11579 POINT, THE | 1971 | 0 |
| | | 25926 POISON IVY | 1985 | 74,454 |
| S | 18243 | POLICE ACADEMY (ANIMATED) | | 1,258,939 |
| S | 00505 | POLICE STORY | | 760,456 |
| S | 00506 | POLICE WOMAN | | 0 |
| | | 24993 POLICE WOMAN CENTERFOLD | 1983 | 11,158 |
| | | 17756 POLLYANNA | 1960 | 7,557 |
| | | 25985 POLTERGEIST | 1982 | 2,431,801 |
| | | 29411 POLTERGEIST II: THE OTHER SIDE | 1986 | 65,254 |
| | | 11592 PONY EXPRESS | 1953 | 8,268 |
| | | 11596 POOR DEVIL | 1972 | 3,213 |
| | | 27481 POPE OF GREENWICH VILLAGE | 1984 | 6,168 |
| S | 08644 | POPEYE | | 582,162 |
| | | 25979 POPEYE | 1980 | 58,334 |
| | | 27473 POPEYE DOYLE | 1986 | 44,118 |
| | | 11604 PORK CHOP HILL | 1959 | 8,894 |
| S | 03372 | PORKY PIG & FRIENDS | | 263,603 |
| | | 11608 PORT OF FORTY THIEVES | 1944 | 9,157 |
| S | 20135 | PORTADA | | 34,964 |
| | | 22321 PORTRAIT OF A STRIPPER | 1979 | 0 |
| | | 23048 PORTRAIT OF AN ESCORT | 1980 | 0 |
| | | 11625 POSEIDON ADVENTURE, THE | 1972 | 1,692,520 |
| | | 20196 POSSE | 1975 | 24,666 |
| | | 25782 POSTMAN ALWAYS RINGS TWICE, THE | 1981 | 8,518 |
| | | 11637 POT O'GOLD | 1941 | 0 |
| | | 11639 POWDER KEG | 1970 | 2,063 |
| | | 27570 PRAY FOR DEATH | 1985 | 13,762 |
| | | 11665 PRAY FOR THE WILDCATS | 1974 | 0 |
| | | 20703 PREMONITION, THE | 1975 | 0 |
| | | 11677 PRESIDENT'S PLANE IS MISSING, THE | 1971 | 9,404 |
| | | 57302 PRESO NO. 9, EL | | 0 |
| | | 57908 PRESOS SIN CULPA | | 3,099 |
| | | 23385 PRETTY MAIDS ALL IN A ROW | 1971 | 126,467 |
| S | 92190 | PRETTY PIGGIES | | 10,709 |
| S | 20118 | PREVIEW: THE NEXT SEVEN DAYS | | 135,803 |
| | | 11639 PRIDE AND THE PASSION, THE | 1957 | 0 |
| | | 11690 PRIDE OF MARYLAND | 1950 | 14,485 |
| | | 11699 PRIDE OF THE PLAINS | 1944 | 0 |
| | | 11701 PRIDE OF THE YANKEES, THE | 1942 | 0 |
| | | 11702 PRIEST-KILLER, THE | 1971 | 0 |
| | | 22222 PRIME CUT | 1972 | 18,128 |
| | | 23925 PRIME SUSPECT | 1982 | 7,046 |
| S | 93024 | PRIME TIME | | 0 |
| S | 18644 | PRIME TIME | | 0 |
| S | 04601 | PRIMERA PLANA | | 0 |

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| | | 11707 PRINCE AND THE PAUPER, THE | 1937 | 9,045 |
| | | 25192 PRINCE OF THE CITY | 1981 | 8,007 |
| | | 11715 PRINCE VALIANT | 1954 | 7,214 |
| S | 04621 | PRINCESA CABALLERO, LA | | 1,198 |
| | | 23868 PRINCESS AND THE CABBIE, THE | 1981 | 3,646 |
| | | 11717 PRINCESS AND THE PIRATE, THE | 1945 | 46,360 |
| | | 32533 PRINCESS BRIDE, THE | 1987 | 172,194 |
| | | 30061 PRINCIPAL, THE | 1987 | 663,374 |
| | | 29093 PRISON | 1988 | 16,780 |
| | | 20122 PRISONER OF SECOND AVENUE, THE | 1975 | 0 |
| S | 00052 | PRISONER, THE | | 153 |
| | | 11742 PRISONERS IN PETTICOATS | 1950 | 0 |
| | | 25307 PRISONERS OF THE LOST UNIVERSE | 1983 | 0 |
| S | 10747 | PRIVATE BENJAMIN | | 94,612 |
| | | 24379 PRIVATE BENJAMIN | 1980 | 448,991 |
| | | 25623 PRIVATE EYES | 1980 | 3,044 |
| | | 24732 PRIVATE FILES OF J. EDGAR HOOVER | 1978 | 0 |
| | | 26599 PRIVATE LESSONS | 1980 | 18,590 |
| | | 20171 PRIVATE LIFE OF SHERLOCK HOLMES, THE | 1970 | 1,377 |
| | | 11758 PRIVATE NAVY OF SGT. O'FARRELL, THE | 1968 | 0 |
| | | 29008 PRIVATE RESORT | 1985 | 107,025 |
| | | 26021 PRIVATE SCHOOL | 1983 | 94,932 |
| | | 24207 PRIZE FIGHTER, THE | 1979 | 0 |
| | | 57161 PROCESADAS, LAS | | 0 |
| | | 56274 PROCESO A UNA ESTRELLA | 1971 | 32,576 |
| | | 58218 PRODIGA, LA | | 11,783 |
| | | 17841 PROFANE COMEDY, THE | 1969 | 0 |
| S | 03006 | PROFILE | | 0 |
| S | 02252 | PROFILES | | 2,087 |
| | | 56140 PROGRAMADO PARA MORIR | | 0 |
| | | 28927 PROJECT X | 1987 | 394,268 |
| | | 21654 PROJECT: KILL | 1977 | 5,388 |
| | | 23335 PROM NIGHT | 1980 | 23,472 |
| | | 11793 PROMISE HER ANYTHING | 1966 | 0 |
| | | 19139 PROMISE HIM ANYTHING... | 1974 | 6,372 |
| | | 23479 PROMISE, THE | 1979 | 0 |
| | | 28543 PROMISED LAND | 1987 | 5,892 |
| | | 26586 PROMISES TO KEEP | 1985 | 20,888 |
| | | 26330 PROTOCOL | 1984 | 256,890 |
| | | 25125 PROTOTYPE | 1983 | 0 |
| | | 11808 PRUDENCE AND THE PILL | 1968 | 0 |
| | | 11811 PSYCHO | 1960 | 914,024 |
| | | 26029 PSYCHO II | 1983 | 213,578 |
| | | 30876 PSYCHO III | 1986 | 452,202 |
| | | 11816 PT 109 | 1963 | 2,548,572 |
| S | 18407 | PUBLIC PEOPLE/ PRIVATE LIVES | | 0 |
| | | 30059 PUDD'NHEAD WILSON | 1984 | 65,180 |
| | | 11829 PUEBLO | 1973 | 0 |
| | | 59120 PUM | | 0 |
| S | 20054 | PUMP IT UP | | 106,715 |
| S | 15057 | PUNKY BREWSTER | | 1,530,769 |
| | | 11843 PURPLE PLAIN, THE | 1955 | 0 |
| | | 11849 PURSUIT | 1972 | 0 |

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| | 24952 | PURSUIT OF D.B. COOPER, THE | 1981 | 40,626 |
| S | 06230 | PUTT PUTT GOLF | | 2,646 |
| | 17758 | QUACKSER FORTUNE HAS A COUSIN IN THE BRONX | 1970 | 7,794 |
| S | 98656 | QUANTUM | | 0 |
| S | 99098 | QUANTUM MARKETING | | 26,585 |
| S | 94969 | QUE CHICAS | | 0 |
| | 57042 | QUE LE TIRAS CUANDO SUENAS MEJ... | 1975 | 0 |
| | 57040 | QUE NO ME BESE EL MARIACHI | 1986 | 0 |
| | 18923 | QUEEN OF THE STARDUST BALLROOM | 1975 | 0 |
| | 25582 | QUEST FOR FIRE | 1981 | 0 |
| | 27064 | QUEST FOR LOVE | 1971 | 2,686 |
| | 11913 | QUIET MAN, THE | 1952 | 71,182 |
| | 56257 | QUINCE HORCAS PARA UN ASESINO | 1973 | 0 |
| S | 04637 | QUINCEANERA | | 78,051 |
| S | 07848 | QUINCY | | 1,358,453 |
| S | 97950 | QUIROPRACTICA Y SU SALUD | | 5,660 |
| S | 09619 | QUIZ KIDS, THE | | 44,940 |
| | 11922 | R.P.M. | 1970 | 0 |
| | 21762 | RABBIT TEST | 1978 | 0 |
| | 11923 | RABBIT, RUN | 1970 | 0 |
| | 18152 | RACE FOR THE YANKEE ZEPHYR | 1981 | 817 |
| | 22109 | RACE FOR YOUR LIFE, CHARLIE BROWN | 1977 | 42,924 |
| | 11930 | RACHEL, RACHEL | 1968 | 18,542 |
| S | 20451 | RACING'S NEW LEGEND | | 0 |
| S | 03215 | RADAR MEN FROM THE MOON | | 0 |
| | 19865 | RAFFERTY AND THE GOLD DUST TWINS | 1975 | 2,854 |
| | 11951 | RAGE | 1972 | 21,652 |
| | 11954 | RAGE OF PARIS, THE | 1938 | 8,279 |
| | 26022 | RAGGEDY MAN | 1981 | 0 |
| | 24380 | RAGING BULL | 1980 | 72,244 |
| S | 16709 | RAGS TO RICHES | | 0 |
| | 19930 | RAID ON ENTEBBE | 1977 | 1,914,720 |
| | 11963 | RAIDERS, THE | 1964 | 0 |
| | 11977 | RAILS INTO LARAMIE | 1954 | 0 |
| | 11994 | RAINS CAME, THE | 1939 | 0 |
| | 23551 | RAISE THE TITANIC | 1980 | 0 |
| S | 06242 | RAMBLIN' ROD | | 369,255 |
| | 12009 | RAMPAGE | 1963 | 0 |
| | 20164 | RANCHO DELUXE | 1975 | 4,074 |
| S | 92282 | RANDY AYERS | | 2,192 |
| S | 06835 | RANGER CHARLIE AND ROSCOE | | 176,903 |
| | 20914 | RANSOM FOR ALICE | 1977 | 0 |
| S | 06382 | RAP AROUND (TEENS/DISCUSSION) | | 15,226 |
| S | 06270 | RAP TOU | | 0 |
| | 22966 | RAPE AND MARRIAGE: THE RIDEOUT CASE | 1980 | 605,839 |
| | 57509 | RARE BREED, A | 1981 | 11,538 |
| | 12045 | RARE BREED, THE | 1966 | 3,071 |
| | 23655 | RASCAL DAZZLE | 1980 | 16,756 |
| S | 01460 | RAT PATROL | | 0 |
| | 12051 | RAT RACE, THE | 1960 | 5,236 |
| | 57913 | RATERO, EL | | 0 |
| | 28670 | RAW COURAGE | 1984 | 13,306 |
| | 27668 | RAWHEAD REX | 1987 | 5,250 |

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| | 12064 | RAWHIDE | 1951 | 6,336 |
| | 27854 | RE-ANIMATOR | 1985 | 11,152 |
| S | 16288 | REAL GHOSTBUSTERS, THE | | 2,277,897 |
| | 12080 | REAL GLORY, THE | 1939 | 0 |
| | 26818 | REAL LIFE | 1979 | 0 |
| S | 10101 | REALLY ROSIE | | 0 |
| | 12081 | REAP THE WILD WIND | 1942 | 0 |
| | 25882 | REAR VIEW MIRROR | 1984 | 255,045 |
| | 12082 | REAR WINDOW | 1954 | 1,209,883 |
| | 26090 | REASON TO LIVE, A | 1985 | 443,914 |
| S | 04669 | REBELDE | | 123,844 |
| | 59133 | REBELION DE LAS HIJAS, LA | | 22,418 |
| | 25274 | RECKLESS | 1984 | 427,117 |
| S | 06402 | RECORD BREAKERS WORLD OF SPEED | | 0 |
| | 12116 | RED BADGE OF COURAGE | 1951 | 634,547 |
| | 17762 | RED BADGE OF COURAGE, THE | 1974 | 0 |
| | 27484 | RED DAWN | 1984 | 272,182 |
| | 23807 | RED FLAG: THE ULTIMATE GAME | 1981 | 0 |
| | 30167 | RED KING, WHITE KNIGHT | 1989 | 37,140 |
| | 12138 | RED MENACE, THE | 1949 | 0 |
| | 12145 | RED RIVER | 1948 | 30,317 |
| | 27495 | RED SONJA | 1985 | 2,005,085 |
| | 19213 | RED SUN | 1972 | 369,290 |
| | 12164 | RED TOMAHAWK | 1967 | 0 |
| S | 93205 | RED, HOT & COOL | | 1,824 |
| | 25522 | RED-LIGHT STING, THE | 1984 | 0 |
| S | 16942 | REDISCOVERY OF THE WORLD | | 2,083,436 |
| | 33372 | REDS | 1981 | 28,584 |
| | 12175 | REFLECTIONS IN A GOLDEN EYE | 1967 | 0 |
| | 18423 | REFLECTIONS OF MURDER | 1974 | 0 |
| | 24253 | REHEARSAL FOR MURDER | 1982 | 26,280 |
| S | 04649 | REINO SALVAJE | | 0 |
| | 20915 | REIVERS, THE | 1969 | 4,264 |
| | 12183 | RELAX, FREDDIE | 1966 | 0 |
| | 20961 | RELENTLESS | 1977 | 0 |
| | 12195 | REMARKABLE MR. PENNYPACKER, THE | 1959 | 724,024 |
| | 12203 | REMEMBER WHEN | 1973 | 3,236 |
| | 24540 | REMEMBRANCE OF LOVE | 1982 | 0 |
| S | 13615 | REMINGTON STEELE | | 164,722 |
| | 27536 | REMO WILLIAMS: ADVENTURE BEGINS, THE | 1985 | 168,708 |
| S | 18631 | REMOTE CONTROL | | 43,417 |
| | 26361 | RENEGADE NINJAS | 1984 | 5,664 |
| S | 94726 | RENO NATIONAL CHAMPIONSHIP AIR RACE | | 2,638 |
| | 29394 | RENT-A-COP | 1988 | 318,146 |
| | 26600 | REPO MAN | 1984 | 60,320 |
| | 22043 | RESCUE FROM GILLIGAN'S ISLAND | 1978 | 44,836 |
| | 27462 | RESTING PLACE | 1986 | 57,966 |
| | 12236 | RESTLESS BREED, THE | 1957 | 0 |
| | 12239 | RESURRECTION OF ZACHARY WHEELER, THE | 1971 | 0 |
| | 22692 | RETURN ENGAGEMENT | 1978 | 4,544 |
| | 12243 | RETURN FROM THE ASHES | 1965 | 0 |
| | 28386 | RETURN FROM MITCH MOUNTAIN | 1978 | 105,696 |
| | 20709 | RETURN OF A MAN CALLED HORSE, THE | 1976 | 14,433 |

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| | | 18227 RETURN OF BEN CASEY, THE | 1988 | 2,330 |
| | | 22992 RETURN OF FRANK CANNON | 1980 | 5,310 |
| | | 12252 RETURN OF FRANK JAMES, THE | 1940 | 14,632 |
| | | 27632 RETURN OF MAXWELL SMART, THE | 1980 | 49,636 |
| | | 12257 RETURN OF MR. MOTO | 1965 | 10,812 |
| | | 26781 RETURN OF PERRY MASON, THE | 1985 | 431,612 |
| | | 29697 RETURN OF THE LIVING DEAD | 1985 | 36,982 |
| | | 24882 RETURN OF THE MAN FROM U.N.C.L.E. | 1983 | 4,702 |
| | | 20711 RETURN OF THE PINK PANTHER, THE | 1975 | 2,566 |
| | | 23831 RETURN OF THE REBELS | 1981 | 18,434 |
| | | 12271 RETURN OF THE SEVEN | 1966 | 0 |
| S | | 15759 RETURN TO EDEN | | 0 |
| | | 20713 RETURN TO MACON COUNTY | 1975 | 0 |
| | | 27164 RETURN TO MAYBERRY | 1986 | 141,586 |
| | | 28391 RETURN TO OZ | 1985 | 105,448 |
| S | | 19014 REUNION | | 24,417 |
| | | 22765 REUNION | 1980 | 470,468 |
| S | | 98188 REVANCHA, LA | | 214,849 |
| | | 26476 REVENGE OF THE NERDS | 1984 | 327,454 |
| | | 28827 REVENGE OF THE NERDS II: NERDS IN PARADISE | 1987 | 274,990 |
| | | 22418 REVENGE OF THE PINK PANTHER | 1978 | 7,450 |
| | | 23052 REVENGE OF THE STEPFORD WIVES | 1980 | 5,160 |
| | | 22046 REVENGERS, THE | 1972 | 649,154 |
| S | | 05096 REVEREND DAVID PAUL | | 0 |
| | | 56677 REY DE LAS PISTOLAS, EL | | 24,076 |
| | | 57130 REYES DEL CONTRABANDO, LOS | | 0 |
| S | | 10514 RHYTHM & BLUES AWARDS | | 0 |
| | | 25566 RICH AND FAMOUS | 1981 | 23,636 |
| S | | 15752 RICH AND FAMOUS WORLD'S BEST, THE | | 94,702 |
| S | | 96011 RICHARD LEWIS: I'M IN PAIN | | 4,415 |
| S | | 09937 RICHARD SIMMONS SHOW, THE | | 1,648 |
| S | | 16578 RICHIE RICH | | 28,935 |
| S | | 06251 RICKY NELSON, A TRIBUTE | | 11,869 |
| S | | 04659 RICOS TAMBIEN LLOPAN, LOS | | 142,400 |
| | | 25499 RIDDLE OF THE SANDS, THE | 1979 | 0 |
| | | 20714 RIDE A WILD PONY | 1976 | 0 |
| | | 12358 RIDE THE HIGH COUNTRY | 1962 | 676,780 |
| | | 19948 RIDER ON THE PAIN | 1970 | 10,686 |
| | | 26925 RIDING WITH DEATH | 1976 | 16,978 |
| S | | 02915 RIFLEMAN, THE | | 396,880 |
| | | 26881 RIGHT OF THE PEOPLE, THE | 1986 | 10,699 |
| | | 26334 RIGHT STUFF, THE | 1983 | 30,158 |
| | | 26458 RIGHT TO KILL? | 1985 | 29,040 |
| | | 12440 RIO BRAVO | 1959 | 107,407 |
| | | 12441 RIO CONCHOS | 1964 | 35,374 |
| | | 57825 RIO ESCONDIDO | 1948 | 1,944 |
| | | 12442 RIO GRANDE | 1950 | 776,972 |
| | | 19322 RIO LOBO | 1970 | 2,024,672 |
| | | 12447 RIOT | 1968 | 0 |
| | | 12456 RISE AND FALL OF LEGS DIAMOND, THE | 1960 | 0 |
| S | | 14765 RISKING IT ALL | | 1,221 |
| | | 26335 RISKY BUSINESS | 1983 | 762,256 |
| S | | 17647 ROAD ATLANTA | | 1,443 |

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| | 26240 | ROAD GAMES | 1981 | 15,908 |
| | 12495 | ROAD TO MOROCCO | 1942 | 15,902 |
| S | 06841 | ROAD TO PERFORMANCE | | 0 |
| | 12499 | ROAD TO RIO, THE | 1947 | 1,484 |
| | 12501 | ROAD TO SINGAPORE | 1940 | 9,580 |
| | 12503 | ROAD TO UTOPIA | 1945 | 0 |
| | 12504 | ROAD TO ZANZIBAR | 1941 | 31,850 |
| | 25181 | ROAD WARRIOR | 1981 | 257,620 |
| | 26838 | ROBBERS OF THE SACRED MOUNTAIN | 1982 | 3,696 |
| S | 04638 | ROBERTO CARLOS (MUSICA) | | 0 |
| | 12528 | ROBIN AND THE SEVEN HOODS | 1964 | 0 |
| S | 13116 | ROBIN HOOD | | 0 |
| | 36676 | ROBO IMPOSSIBLE, EL | | 0 |
| | 26732 | ROCK 'N' ROLL HIGH SCHOOL | 1979 | 15,254 |
| | 26873 | ROCKABYE | 1986 | 5,462 |
| S | 00518 | ROCKFORD FILES, THE | | 808,286 |
| S | 96510 | ROCKIN' ROUND CALIFORNIA | | 0 |
| S | 97356 | ROCKIN' WITH JUDY JETSON | | 24,594 |
| | 12557 | ROCKY | 1948 | 49,833 |
| | 20718 | POCKY | 1976 | 186,904 |
| S | 03376 | ROCKY AND HIS FRIENDS | | 3,992 |
| | 24122 | ROCKY II | 1979 | 233,890 |
| | 23976 | ROCKY IV | 1985 | 267,044 |
| S | 95053 | ROCKY, AN AMERICAN HERO | | 63,374 |
| S | 06260 | RODEO | | 0 |
| | 22967 | RODEO GIRL | 1980 | 0 |
| S | 96950 | ROGER GROOM'S BLOCKBUSTER SUMMER | | 1,603 |
| | 19425 | ROLL, FREDDY, ROLL | 1974 | 0 |
| | 20084 | ROLLERBALL | 1975 | 969,728 |
| | 21738 | ROLLERCOASTER | 1977 | 1,262 |
| S | 13733 | ROLLERGAMES | | 153,492 |
| | 22171 | ROLLING THUNDER | 1977 | 658 |
| | 12587 | ROMAN HOLIDAY | 1953 | 7,838 |
| | 12589 | ROMAN SPRING OF MRS. STONE, THE | 1961 | 0 |
| | 12591 | ROMANCE AND RHYTHM | 1940 | 0 |
| | 25875 | ROMANTIC COMEDY | 1983 | 6,834 |
| | 12605 | ROME ADVENTURE | 1962 | 2,880 |
| S | 00608 | ROMPER ROOM | | 15,838 |
| S | 94723 | RONALD MCDONALD CHILDREN'S CHARITIES CHRISTMAS PAR | | 11,846 |
| | 24323 | ROOSTER | 1982 | 5,996 |
| S | 08735 | ROPERS, THE | | 64,320 |
| | 56248 | ROSA DE LA FRONTERA | | 0 |
| | 57029 | ROSA... DE LEJOS | | 0 |
| | 56247 | ROSAS BLANCAS PARA MI HERMANA NEGRA | 1969 | 0 |
| S | 06268 | ROSE KENNEDY: A MOTHER'S STORY | | 7,945 |
| | 12638 | ROSE OF THE YUKON | 1949 | 0 |
| | 12648 | ROUGH NIGHT IN JERICHO | 1967 | 6,381 |
| | 12656 | ROUNDERS, THE | 1965 | 580,942 |
| | 12659 | ROUSTABOUT | 1964 | 11,164 |
| S | 14329 | ROUSTERS | | 0 |
| | 20722 | ROYAL FLASH | 1975 | 0 |
| S | 19829 | RUBI | | 349,135 |
| | 22045 | RUBY | 1977 | 0 |

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| | 21112 | RUBY AND OSWALD | 1978 | 4,076 |
| S | 15330 | RUDOLPH AND FROSTY'S CHRISTMAS IN JULY | | 0 |
| | 57292 | RUFION, EL | | 5,854 |
| | 19944 | RULING CLASS, THE | 1971 | 0 |
| | 26105 | RUMBLE FISH | 1983 | 0 |
| | 24321 | RUMOR OF WAR, A | 1980 | 11,364 |
| | 12679 | RUN FOR COVER | 1955 | 0 |
| S | 00521 | RUN FOR YOUR LIFE | | 186,696 |
| | 12689 | RUN SILENT, RUN DEEP | 1958 | 4,128 |
| | 18911 | RUNAWAY BARGE, THE | 1975 | 2,585 |
| S | 18475 | RUNAWAY WITH THE RICH AND FAMOUS | | 147,101 |
| | 28388 | RUNNING BRAVE | 1983 | 0 |
| | 29412 | RUNNING SCARED | 1986 | 435,352 |
| | 57501 | RUSH IT | 1979 | 0 |
| | 12702 | RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE | 1966 | 7,673 |
| | 27392 | RUSTLER'S RHAPSODY | 1985 | 0 |
| | 12712 | RYAN'S DAUGHTER | 1970 | 1,589,018 |
| S | 00543 | S. M. A. T. | | 0 |
| | 24994 | S.O.R. | 1981 | 7,278 |
| | 22306 | S.O.S. TITANIC | 1979 | 5,492 |
| S | 20137 | SABADO GIGANTE | | 341,635 |
| | 57352 | SABADO MAS, UN | | 0 |
| S | 92702 | SABADO MOCHE | | 0 |
| | 12715 | SABATA | 1970 | 0 |
| | 12723 | SABRINA | 1954 | 12,508 |
| | 27513 | SACRED GROUND | 1983 | 3,608 |
| | 12733 | SADDLE THE WIND | 1958 | 1,200,206 |
| | 12734 | SADDLE TRAMP | 1950 | 5,186 |
| | 25832 | SAHARA | 1983 | 11,996 |
| S | 00791 | SAINT, THE | | 1,253 |
| | 24900 | SALAMANDER | 1983 | 15,060 |
| | 22389 | SALEM'S LOT | 1979 | 64,002 |
| S | 15197 | SALLY JESSY RAPHAEL | | 3,053,582 |
| | 20153 | SALTY | 1974 | 11,072 |
| | 12801 | SAM WHISKEY | 1969 | 994,150 |
| | 27297 | SAMARITAN; THE MITCH SNYDER STORY | 1986 | 20,280 |
| | 22968 | SAME TIME, NEXT YEAR | 1978 | 323 |
| | 12807 | SAMSON AND DELILAH | 1951 | 0 |
| | 25606 | SAMSON AND DELILAH | 1984 | 5,234 |
| | 22058 | SAMURAI | 1979 | 1,611 |
| | 12815 | SAN ANTONIO | 1953 | 0 |
| | 12816 | SAN ANTONIO AMBUSH | 1949 | 0 |
| S | 98159 | SAN FRANCISCO CHRONICLE CHINESE NEW YEAR PARADE | | 1,007 |
| | 12840 | SANDS OF IWO JIMA | 1949 | 45,160 |
| | 12845 | SANDY THE SEAL | 1969 | 5,912 |
| S | 01900 | SANFORD & SON | | 14,216,064 |
| | 57181 | SANGRE DE MI RAZA, LA | | 11,076 |
| | 57025 | SANGRE Y FUEGO, A | | 0 |
| S | 07465 | SANTA CLAUS IS COMING TO TOWN | | 15,158 |
| | 12851 | SANTA FE PASSAGE | 1954 | 10,582 |
| | 12855 | SANTA FE TRAIL | 1940 | 8,220 |
| | 12857 | SANTIAGO | 1956 | 0 |
| | 57024 | SANTO CONTRA BLUE DEMON EN LA | 1969 | 1,166 |

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| | 57833 | SARTEN POR EL MANGO, LA | | 0 |
| | 22471 | SATAN'S CHEERLEADERS | 1977 | 0 |
| | 12975 | SATANIC RITES OF DRACULA | 1973 | 0 |
| S | 06276 | SATURDAY MORNING | | 0 |
| | 21448 | SATURDAY NIGHT FEVER | 1977 | 0 |
| | 23556 | SATURN 3 | 1980 | 14,526 |
| S | 94718 | SATURN PROJECT | | 0 |
| | 12891 | SAVAGE | 1972 | 0 |
| | 19918 | SAVAGE BEES, THE | 1976 | 0 |
| | 20727 | SAVAGE SISTERS | 1974 | 0 |
| | 27554 | SAVANNAH SMILES | 1982 | 0 |
| | 19633 | SAVE THE TIGER | 1973 | 362 |
| | 21274 | SCALAWAG | 1973 | 0 |
| | 12918 | SCALPHUNTERS, THE | 1968 | 8,556 |
| | 26091 | SCANDAL SHEET | 1985 | 601,422 |
| | 25915 | SCANDALOUS | 1984 | 8,800 |
| | 26241 | SCANNERS | 1981 | 25,260 |
| | 12932 | SCARECROW | 1973 | 0 |
| | 21435 | SCARECROW OF ROMNEY MARSH, THE | 1964 | 0 |
| | 12936 | SCARED TO DEATH | 1947 | 2,940 |
| | 12938 | SCARFACE MOB, THE | 1962 | 18,158 |
| | 24548 | SCARLET AND THE BLACK, THE | 1983 | 809 |
| | 24269 | SCARLETT O'HARA WAR, THE | 1980 | 17,337 |
| | 12952 | SCARS OF DRACULA | 1971 | 0 |
| | 24256 | SCAVENGER HUNT | 1979 | 2,938 |
| S | 99158 | SCOOPY DOO AND THE RELUCTANT WEREWOLF | | 41,572 |
| S | 96768 | SCOOPY DOO MEETS THE BOO BROTHERS | | 12,016 |
| S | 00078 | SCOOPY-DOO | | 1,770,624 |
| | 20729 | SCORCHY | 1976 | 0 |
| | 17772 | SCORPIO | 1973 | 1,748 |
| | 27214 | SCORPION WITH TWO TAILS | 1982 | 0 |
| | 12976 | SCOTT OF THE ANTARCTIC | 1948 | 1,544 |
| | 22992 | SCOUT'S HONOR | 1980 | 0 |
| S | 15095 | SCRABBLE | | 46,622 |
| | 12983 | SCREAM, PRETTY PEGGY | 1973 | 0 |
| | 24278 | SCREAMERS | 1978 | 0 |
| | 23584 | SCRUPLES | 1981 | 1,004 |
| S | 07685 | SCTV NETWORK | | 251,118 |
| | 12992 | SEA CHASE, THE | 1955 | 0 |
| | 12998 | SEA HAWK | 1940 | 820,910 |
| | 13010 | SEA WIFE | 1957 | 0 |
| | 13011 | SEA WOLF, THE | 1941 | 215,104 |
| | 25787 | SEA WOLVES, THE | 1980 | 8,203 |
| S | 21701 | SEA WORLD SUMMER ADVENTURE PREVIEW | | 11,955 |
| | 13018 | SEARCH, THE | 1948 | 0 |
| | 13022 | SEARCHERS, THE | 1956 | 59,850 |
| S | 17841 | SECOND CHANCE | | 0 |
| | 25788 | SECOND HAND HEARTS | 1980 | 0 |
| | 13037 | SECOND TIME AROUND, THE | 1961 | 0 |
| | 13042 | SECONDS | 1966 | 15,098 |
| | 27537 | SECRET ADMIRER | 1985 | 69,128 |
| | 13063 | SECRET INVASION, THE | 1964 | 0 |
| | 13065 | SECRET LIFE OF AN AMERICAN WIFE, THE | 1968 | 0 |

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| | | 29642 SECRET OF MY SUCCESS, THE | 1987 | 84,250 |
| | | 13025 SECRET OF THE INCAS | 1954 | 4,306 |
| | | 23131 SECRET WAR OF JACKIE'S GIRLS, THE | 1980 | 0 |
| | | 26092 SECRET WEAPONS | 1985 | 1,082 |
| S | | 18229 SECRET WORLD | | 1,114 |
| S | | 18030 SECRETS AND MYSTERIES | | 19,468 |
| | | 25816 SECRETS OF A MARRIED MAN | 1984 | 0 |
| | | 05641 SECRETS OF A PSYCHIATRIST | 1971 | 0 |
| | | 13118 SECRETS OF MONTE CARLO | 1951 | 0 |
| | | 56672 SECUESTRO DE CAMAPENA, EL | 1986 | 0 |
| | | 57020 SECUESTRO EN ACAPULCO | 1983 | 0 |
| | | 13126 SECURITY RISK | 1954 | 0 |
| | | 23481 SEDUCTION OF JOE TYNAN, THE | 1979 | 0 |
| | | 26112 SEDUCTION, THE | 1982 | 241,597 |
| S | | 99636 SEDUCTOR, EL | | 59,728 |
| | | 21119 SEE HOW SHE RUNS | 1978 | 0 |
| | | 22052 SEEDING OF SARAH BURNS, THE | 1979 | 411,072 |
| | | 24385 SEEMS LIKE OLD TIMES | 1980 | 210,797 |
| | | 57019 SEGUIRE TUS PASOS | | 0 |
| | | 57018 SEIS DIAS PARA MORIR | | 22,418 |
| S | | 97137 SEMERON | | 0 |
| | | 13142 SEND ME NO FLOWERS | 1964 | 1,814,050 |
| | | 23818 SENIOR TRIP | 1981 | 0 |
| | | 22437 SENIORS | 1977 | 5,342 |
| | | 13150 SENSATIONS OF 1945 | 1944 | 0 |
| | | 20215 SENSITIVE, PASSIONATE MAN, A | 1977 | 0 |
| | | 20919 SENTINEL, THE | 1977 | 0 |
| | | 24935 SEPTEMBER GUN | 1983 | 15,230 |
| | | 13169 SERGEANT RUTLEDGE | 1960 | 7,163 |
| | | 13163 SERGEANT, THE | 1958 | 0 |
| | | 27402 SERIAL | 1980 | 2,288 |
| | | 29643 SERPENT AND THE RAINBOW, THE | 1987 | 188,654 |
| | | 19248 SERPICO | 1973 | 16,977 |
| | | 24986 SESSIONS | 1983 | 10,712 |
| | | 19742 SEVEN ALONE | 1975 | 0 |
| | | 13185 SEVEN DAYS IN MAY | 1964 | 21,338 |
| | | 13196 SEVEN GUNS TO MECA | 1958 | 0 |
| | | 18998 SEVEN-UPS, THE | 1974 | 14,684 |
| | | 13235 SEVENTH DAWN, THE | 1964 | 9,130 |
| | | 30046 SEVENTH SIGN, THE | 1988 | 0 |
| | | 13243 SEVENTH VOYAGE OF SINBAD, THE | 1958 | 912,484 |
| | | 20958 SEX AND THE MARRIED WOMAN | 1977 | 422,654 |
| | | 13248 SEX AND THE SINGLE GIRL | 1964 | 11,253 |
| | | 22304 SEX AND THE SINGLE PARENT | 1979 | 9,404 |
| S | | 19885 SHADES OF L.A. | | 5,129 |
| | | 23752 SHADOW BOX, THE | 1980 | 0 |
| | | 27599 SHADOW OF DEATH | 1982 | 2,017 |
| | | 13272 SHADOW OF THE THIN MAN | 1941 | 978 |
| | | 28678 SHADOW PLAY | 1986 | 11,168 |
| | | 27439 SHADOWLANDS | 1985 | 0 |
| | | 13295 SHAFT | 1971 | 777,710 |
| | | 23389 SHAFT IN AFRICA | 1973 | 0 |
| | | 22502 SHAFT'S BIG SCORE! | 1972 | 218,585 |

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| | 13296 | SHAGGY | 1948 | 0 |
| S | 15793 | SHAKA ZULU | | 259,408 |
| | 13304 | SHAKIEST GUN IN THE WEST | 1968 | 31,324 |
| | 13308 | SHAMROCK HILL | 1949 | 0 |
| | 57495 | SHAMWARI | 1975 | 0 |
| | 13309 | SHANE | 1953 | 0 |
| S | 05119 | SHARE THE WORD | | 0 |
| | 25196 | SHARKY'S MACHINE | 1981 | 251,520 |
| | 21057 | SHARON: PORTRAIT OF A MISTRESS | 1977 | 318,684 |
| | 25817 | SHATTERED VOWS | 1984 | 6,836 |
| | 13352 | SHE WORE A YELLOW RIBBON | 1949 | 1,508,136 |
| | 29606 | SHE'S HAVING A BABY | 1988 | 743,973 |
| | 13394 | SHE'S WORKING HER WAY THROUGH COLLEGE | 1952 | 1,658 |
| S | 19882 | SHE-WOLF OF LONDON | | 6,860 |
| | 13357 | SHEEPMAN, THE | 1958 | 1,889,939 |
| | 11304 | SHERLOCK HOLMES AND THE PEARL OF DEATH | 1944 | 57,205 |
| | 12941 | SHERLOCK HOLMES AND THE SCARLET CLAW | 1944 | 49,674 |
| | 13379 | SHERLOCK HOLMES AND THE SECRET WEAPON | 1942 | 0 |
| | 13381 | SHERLOCK HOLMES AND THE SPIDER WOMAN | 1944 | 50,030 |
| | 17084 | SHERLOCK HOLMES AND THE WOMAN IN GREEN | 1945 | 841 |
| | 13383 | SHERLOCK HOLMES FACES DEATH | 1943 | 82,867 |
| | 04006 | SHERLOCK HOLMES IN DRESSED TO KILL | 1946 | 0 |
| | 19616 | SHERLOCK HOLMES IN NEW YORK | 1976 | 0 |
| | 11854 | SHERLOCK HOLMES IN PURSUIT TO ALGIERS | 1945 | 0 |
| | 14900 | SHERLOCK HOLMES IN TERROR BY NIGHT | 1946 | 0 |
| | 13384 | SHERLOCK HOLMES IN WASHINGTON | 1943 | 6,599 |
| | 13418 | SHIRTS/SKINS | 1973 | 0 |
| | 26363 | SHOGUN'S MINJA | 1982 | 19,886 |
| | 25976 | SHOOT THE MOON | 1982 | 0 |
| | 20743 | SHOOTIST, THE | 1976 | 193,974 |
| S | 06285 | SHOPPING SERVICE | | 1,672 |
| S | 06287 | SHOPSMITH | | 0 |
| | 30031 | SHORT CIRCUIT II | 1988 | 593,116 |
| | 29010 | SHORT CIRCUIT | 1986 | 377,006 |
| | 13458 | SHOT IN THE DARK, A | 1964 | 1,104,593 |
| | 25483 | SHOUT, THE | 1979 | 0 |
| S | 04696 | SHOW DE CADA DIA | | 0 |
| S | 04697 | SHOW DE CHARYTIN | | 0 |
| S | 04708 | SHOW DE LAS DOCE | | 0 |
| S | 95101 | SHOW DE MARCANO | | 11,558 |
| S | 93375 | SHOW DE PAUL RODRIGUEZ, EL | | 62,190 |
| | 13478 | SHUTTERED ROOM, THE | 1967 | 10,907 |
| | 13486 | SIDEKICKS | 1974 | 14,201 |
| S | 06803 | SIDELINE SPORTS | | 1,869 |
| | 23832 | SIDNEY SHORR: A GIRL'S BEST FRIEND | 1981 | 0 |
| | 30070 | SIEGE OF FIREBASE GLORIA, THE | 1988 | 88,712 |
| S | 04716 | SIEMPRE EN DOMINGO | | 146,794 |
| S | 95100 | SIEMPRE HAY UNA SUEGRA | | 14,892 |
| | 29537 | SIESTA | 1987 | 3,344 |
| | 56229 | SIETE EN LA MIRA | 1984 | 0 |
| | 17546 | SIGN IT DEATH | 1974 | 0 |
| | 18187 | SIGN OF ZORRO, THE | 1960 | 1,810 |
| S | 10781 | SIGNS OF THE TIMES | | 0 |

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| | 25672 | SILENCE OF THE HEART | 1984 | 14,235 |
| | 57823 | SILENCIO ASESINO | | 0 |
| | 22688 | SILENT PARTNER, THE | 1979 | 0 |
| | 26061 | SILENT RAGE | 1982 | 208,474 |
| | 21937 | SILENT VICTORY: THE KITTY O'NEIL STORY | 1979 | 9,648 |
| | 56459 | SILLA VACIA, LA | | 0 |
| | 28336 | SILVER BEARS | 1978 | 1,736 |
| | 28201 | SILVER BULLET | 1985 | 38,996 |
| | 13537 | SILVER CITY KID | 1944 | 0 |
| S | 13614 | SILVER SPOONS | | 2,080,130 |
| | 20747 | SILVER STREAK | 1976 | 2,267,429 |
| | 29455 | SILVERADO | 1985 | 318,451 |
| S | 11008 | SIMON & SIMON | | 816,905 |
| S | 93830 | SIMPLEMENTE MARIA | | 685,180 |
| S | 19133 | SIMPSONS, THE | | 3,617,449 |
| | 13561 | SINAI COMMANDOS | 1968 | 0 |
| | 13577 | SING, NEIGHBOR, SING | 1944 | 0 |
| | 13588 | SINGIN' IN THE RAIN | 1952 | 55,232 |
| S | 06439 | SINGSATION | | 757 |
| | 13603 | SINK THE BISMARCK | 1960 | 16,932 |
| | 13612 | SINS OF RACHEL CADE, THE | 1961 | 0 |
| | 26094 | SINS OF THE FATHER | 1985 | 5,372 |
| | 25609 | SINS OF THE PAST | 1984 | 1,544,956 |
| S | 16814 | SISKEL & EBERT | | 213,276 |
| | 27438 | SISTER MARGARET AND THE SATURDAY NIGHT LADIES | 1986 | 477,758 |
| | 13632 | SIX BLACK HORSES | 1962 | 1,962 |
| | 25638 | SIX PACK | 1982 | 73,185 |
| | 26722 | SIX PACK ANNIE | 1975 | 2,401 |
| | 26023 | SIXTEEN CANDLES | 1984 | 1,199,322 |
| | 23928 | SIZZLE | 1981 | 3,546 |
| | 21739 | SKATEBOARD | 1978 | 0 |
| | 21387 | SKI LIFT TO DEATH | 1978 | 5,138 |
| S | 99025 | SKI TOWN U.S.A. | | 0 |
| S | 06293 | SKIING | | 17,539 |
| | 13661 | SKIN GAME | 1971 | 3,910,055 |
| | 23817 | SKOKIE | 1981 | 5,728 |
| | 20749 | SKY RIDERS | 1976 | 0 |
| | 19878 | SKYJACKED | 1972 | 882,180 |
| | 22983 | SKYWARD | 1980 | 0 |
| | 13690 | SKYWAY TO DEATH | 1974 | 0 |
| | 21030 | SLAP SHOT | 1977 | 168,153 |
| | 24422 | SLAPSTICK OF ANOTHER KIND | 1984 | 7,196 |
| | 27864 | SLAUGHTER HIGH | 1985 | 12,242 |
| | 24924 | SLAVE OF THE CANNIBAL GOD | 1978 | 5,652 |
| | 13708 | SLAVES | 1969 | 2,074 |
| S | 16563 | SLEDGE HAMMER | | 353,719 |
| | 29037 | SLEEP OF DEATH | 1978 | 0 |
| | 13723 | SLENDER THREAD, THE | 1965 | 18,410 |
| | 19352 | SLEUTH | 1973 | 1,026 |
| | 27366 | SLIP SLIDE ADVENTURES | 1978 | 0 |
| | 23929 | SMALL KILLING, A | 1981 | 0 |
| S | 15658 | SMALL WONDER | | 904,081 |
| S | 18669 | SMASH HITS | | 10,139 |

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| | 13761 | SMASH UP | 1947 | 0 |
| | 19921 | SMASH-UP ON INTERSTATE 5 | 1976 | 0 |
| | 19955 | SMILE | 1975 | 1,286 |
| | 13763 | SMILE WHEN YOU SAY "I DO" | 1973 | 0 |
| | 19308 | SMOKE | 1970 | 0 |
| | 20920 | SMOKEY AND THE BANDIT | 1977 | 1,414,603 |
| | 24384 | SMOKEY AND THE BANDIT II | 1980 | 1,074,849 |
| | 26030 | SMOKEY AND THE BANDIT-PART 3 | 1983 | 70,566 |
| S | 16324 | SMURFS | | 325,127 |
| | 25972 | SMURFS AND THE MAGIC FLUTE, THE | 1983 | 0 |
| | 13786 | SNATCHED | 1973 | 5,058 |
| S | 06298 | SNEAK PEAK | | 0 |
| | 05864 | SNOW JOB | 1972 | 0 |
| | 13805 | SNOWS OF KILIMANJARO, THE | 1953 | 0 |
| | 25202 | SO FINE | 1981 | 17,874 |
| S | 07870 | SOAP | | 159,888 |
| S | 06851 | SOCCER - AMERICAN INDOOR SOCCER ASSOCIATION | | 1,590 |
| | 13833 | SODOM AND GOMORRAH | 1963 | 0 |
| | 28444 | SOLDIER'S STORY, A | 1984 | 89,558 |
| | 24167 | SOLDIER'S STORY, THE | 1981 | 6,732 |
| | 26242 | SOLDIER, THE | 1982 | 5,364 |
| | 13843 | SOLE SURVIVOR | 1969 | 617 |
| | 27157 | SOLE SURVIVOR | 1984 | 0 |
| S | 09633 | SOLID GOLD | | 1,537 |
| | 22373 | SOLITARY MAN, THE | 1979 | 0 |
| | 13849 | SOLOMON AND SHERA | 1959 | 1,919,933 |
| | 57179 | SOMBRA DE LOS HIJOS, LA | | 0 |
| | 13854 | SOME CAME RUNNING | 1959 | 0 |
| | 24545 | SOME KIND OF HERO | 1982 | 2,636 |
| | 29607 | SOME KIND OF WONDERFUL | 1987 | 64,242 |
| | 13857 | SOME LIKE IT HOT | 1959 | 6,601 |
| | 22275 | SOMEBODY KILLED HER HUSBAND | 1978 | 53,102 |
| | 13864 | SOMEBODY UP THERE LIKES ME | 1956 | 0 |
| | 21343 | SOMEONE IS WATCHING ME | 1978 | 8,532 |
| | 25198 | SOMETHING ABOUT AMELIA | 1984 | 2,721,314 |
| | 13869 | SOMETHING EVIL | 1971 | 3,509 |
| | 20218 | SOMETHING FOR JOEY | 1977 | 5,270 |
| | 24611 | SOMETHING SO RIGHT | 1982 | 13,050 |
| | 29052 | SOMETHING WILD | 1986 | 246,806 |
| | 25624 | SOMEWHERE IN TIME | 1980 | 20,062 |
| S | 04743 | SOMOS NOVIOS | | 0 |
| S | 04744 | SOMOS Y SERENOS | | 3,174 |
| | 22752 | SON OF FLUBBER | 1963 | 210,414 |
| | 13903 | SON OF GOD'S COUNTRY | 1948 | 0 |
| | 13904 | SON OF GODZILLA | 1967 | 58,002 |
| | 21915 | SON-RISE: A MIRACLE OF LOVE | 1978 | 618,880 |
| | 13927 | SONG IS BORN, A | 1948 | 3,320 |
| | 13955 | SONG OF THE THIN MAN | 1947 | 1,062 |
| S | 99074 | SONGS FROM THE HEART | | 0 |
| S | 09647 | SONRISAS | | 0 |
| | 26099 | SOPHIE'S CHOICE | 1982 | 29,937 |
| | 56219 | SOR METICHE | 1972 | 0 |
| | 13981 | SORORITY KILL | 1973 | 0 |

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| | 13982 | SORROWFUL JONES | 1949 | 20,596 |
| | 13983 | SORRY, WRONG NUMBER | 1948 | 13,654 |
| | 57856 | SOSTENIDO EN LA MENOR | | 0 |
| | 28669 | SOUL MAN | 1986 | 48,062 |
| S | 11033 | SOUL TRAIN | | 4,064,291 |
| S | 94485 | SOUND CHECK | | 2,319 |
| | 14013 | SOUTH PACIFIC TRAIL | 1952 | 0 |
| | 24767 | SOUTHERN COMFORT | 1981 | 0 |
| | 22588 | SOUTHERN DOUBLE CROSS | 1973 | 0 |
| S | 99018 | SOUTHERN SPORTSMAN | | 1,140 |
| | 57876 | SOY PURO MEXICANO | | 0 |
| S | 01635 | SPACE KIDNETTES | | 0 |
| | 27865 | SPACE RAGE | 1986 | 0 |
| | 27576 | SPACE RAIDERS | 1983 | 11,846 |
| | 29414 | SPACEBALLS | 1987 | 955,863 |
| | 26062 | SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE | 1983 | 115,276 |
| | 14032 | SPANISH CAPE MYSTERY | 1935 | 0 |
| | 14034 | SPANISH MAIN, THE | 1945 | 699,080 |
| | 24885 | SPECIAL BULLETIN | 1983 | 0 |
| S | 96071 | SPECIAL MOMENTS | | 2,388 |
| | 22274 | SPEEDTRAP | 1978 | 925,513 |
| | 14058 | SPEEDWAY | 1968 | 751,184 |
| | 14061 | SPELLBOUND | 1945 | 51,452 |
| | 27863 | SPELLCASTER | 1987 | 0 |
| | 14062 | SPENCER'S MOUNTAIN | 1953 | 37,451 |
| | 24387 | SPHINX | 1981 | 0 |
| S | 09255 | SPIDER WOMAN | | 0 |
| | 14071 | SPINOUT | 1966 | 462,684 |
| | 14072 | SPIRAL ROAD, THE | 1962 | 0 |
| | 26727 | SPLASH | 1984 | 386,093 |
| | 14085 | SPLENDOR IN THE GRASS | 1961 | 19,109 |
| | 23887 | SPLENDOR IN THE GRASS | 1981 | 0 |
| | 24954 | SPLIT IMAGE | 1982 | 0 |
| | 14095 | SPOOKS RUN WILD | 1941 | 0 |
| S | 19606 | SPORTS EXPRESS | | 6,057 |
| S | 15162 | SPORTS PROBE | | 0 |
| S | 19741 | SPORTS QUEST | | 0 |
| S | 06855 | SPORTS TEST | | 820 |
| S | 06320 | SPORTSMAN'S FRIEND | | 0 |
| S | 06515 | SPORTSMAN'S SHOWCASE WITH KEN TUCKER | | 0 |
| | 26837 | SPRING BREAK | 1983 | 38,861 |
| | 14113 | SPRINGFIELD RIFLE | 1952 | 7,940 |
| | 14135 | SPY WHO CAME IN FROM THE COLD | 1966 | 0 |
| | 30045 | SQUEEZE, THE | 1987 | 18,424 |
| | 20757 | SQUIRM | 1976 | 21,928 |
| | 27691 | SQUIZZY TAYLOR | 1984 | 0 |
| S | 19665 | SRO SALUTE TO BLACK ENTERTAINERS | | 9,654 |
| | 19864 | SSSSSSS | 1973 | 6,670 |
| | 20185 | SST...DEATH FLIGHT | 1977 | 8,238 |
| S | 06329 | ST JUDES'S HOSPITAL | | 2,478 |
| S | 13561 | ST. ELSEWHERE | | 1,688,735 |
| | 24796 | ST. HELENS | 1981 | 49,798 |
| | 20123 | ST. IVES | 1976 | 121,233 |

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| | | 14161 STAGE DOOR | 1937 | 0 |
| | | 14174 STAGECOACH | 1939 | 40,180 |
| | | 14177 STAGECOACH EXPRESS | 1942 | 0 |
| | | 14182 STAGECOACH TO FURY | 1956 | 3,265 |
| | | 14189 STALAG 17 | 1953 | 8,690 |
| | | 19888 STALK THE WILD CHILD | 1976 | 0 |
| | | 17787 STALKING MOON, THE | 1968 | 7,075 |
| | | 27628 STAND ALONE | 1985 | 10,068 |
| | | 21118 STANDING TALL | 1978 | 15,472 |
| S | 09259 | STAR BLAZERS | | 0 |
| | | 26479 STAR CHAMBER, THE | 1983 | 151,492 |
| | | 14210 STAR IS BORN, A | 1937 | 0 |
| S | 14267 | STAR SEARCH | | 5,010,049 |
| S | 20115 | STAR SEARCH INTERNATIONAL | | 844 |
| S | 00066 | STAR TREK | | 2,299,672 |
| | | 24391 STAR TREK ! THE MOTION PICTURE | 1979 | 354,906 |
| S | 17068 | STAR TREK: THE NEXT GENERATION | | 9,009,792 |
| | | 14203 STAR! | 1968 | 10,377 |
| | | 26095 STARCROSSED | 1985 | 0 |
| | | 28490 STARDUST MEMORIES | 1980 | 0 |
| | | 30766 STARFLIGHT ONE | 1983 | 23,672 |
| | | 26160 STARK | 1985 | 0 |
| | | 26838 STARMAN | 1984 | 4,781 |
| | | 21567 STARSHIP INVASION | 1977 | 0 |
| S | 06817 | STARSTUFF | | 0 |
| | | 18971 STATE DEPARTMENT FILE 649 | 1949 | 0 |
| | | 14234 STATE FAIR | 1962 | 7,385 |
| | | 14236 STATE OF THE UNION | 1948 | 12,981 |
| | | 27383 STAYING ALIVE | 1983 | 22,314 |
| | | 24368 STEEL | 1980 | 0 |
| | | 14246 STEEL CLAW, THE | 1961 | 0 |
| | | 29551 STEEL DAWN | 1987 | 182,046 |
| | | 30095 STEELE JUSTICE | 1987 | 28,940 |
| | | 14254 STEELYARD BLUES | 1973 | 1,230 |
| | | 14256 STELLA DALLAS | 1937 | 34,816 |
| | | 14261 STEP OUT OF LINE | 1970 | 0 |
| | | 29395 STEPFATHER, THE | 1987 | 57,714 |
| | | 19851 STEPFORD WIVES, THE | 1975 | 897,155 |
| | | 27494 STEPHEN KING'S CAT'S EYE | 1985 | 159,570 |
| | | 17790 STERILE CUCKOO, THE | 1969 | 9,540 |
| | | 26918 STICK | 1985 | 836,594 |
| | | 25857 STILL OF THE NIGHT | 1982 | 26,680 |
| S | 15669 | STILL THE BEAVER | | 4,369 |
| | | 21032 STING, THE | 1973 | 1,483,540 |
| | | 26628 STONE PILLOW | 1985 | 1,526 |
| | | 14281 STOOGE, THE | 1953 | 0 |
| | | 30096 STOOGEHANIA | 1985 | 2,502 |
| | | 14289 STOP, YOU'RE KILLING ME | 1952 | 242 |
| S | 18593 | STORY OF A PEOPLE | | 5,194 |
| | | 14326 STORY OF SEABISCUIT, THE | 1949 | 742,950 |
| | | 14329 STORY OF VERNON AND IRENE CASTLE, THE | 1939 | 0 |
| | | 14330 STORY OF WILL ROGERS, THE | 1952 | 1,332 |
| | | 14331 STORY ON PAGE ONE, THE | 1960 | 0 |

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| | 21060 | STORYTELLER, THE | 1977 | 0 |
| | 17792 | STOWAWAY TO THE MOON | 1974 | 17,744 |
| | 14340 | STRANGE ADVENTURE, A | 1956 | 0 |
| | 28719 | STRANGE BREW | 1983 | 7,856 |
| | 25916 | STRANGE INVADERS | 1982 | 21,530 |
| | 14373 | STRANGE MRS. CRAVE | 1948 | 0 |
| | 20181 | STRANGE POSSESSION OF MRS. OLIVER, THE | 1977 | 0 |
| | 22195 | STRANGE SHADOWS IN AN EMPTY ROOM | 1977 | 1,870 |
| | 20765 | STRANGER AND THE GUNFIGHTER, THE | 1976 | 5,400 |
| | 21530 | STRANGER IN OUR HOUSE | 1978 | 844,742 |
| | 25877 | STRANGER IS WATCHING, A | 1982 | 19,200 |
| | 14396 | STRANGER ON THE PROWL | 1953 | 0 |
| | 14399 | STRANGER WHO LOOKS LIKE ME, THE | 1974 | 0 |
| | 14409 | STRANGERS ON A TRAIN | 1951 | 21,962 |
| | 22054 | STRANGERS: THE STORY OF A MOTHER AND DAUGHTER | 1979 | 0 |
| | 14418 | STRATEGIC AIR COMMAND | 1955 | 25,460 |
| | 14421 | STRAW DOGS | 1971 | 1,708 |
| | 24421 | STREET BANDITS | 1951 | 0 |
| | 19902 | STREET KILLING | 1976 | 735,180 |
| S | 08438 | STREET TALK | | 1,429 |
| | 26601 | STREETS OF FIRE | 1984 | 4,000 |
| | 28436 | STREETS OF GOLD | 1986 | 0 |
| | 26749 | STREETS OF JUSTICE | 1985 | 0 |
| | 22307 | STREETS OF L.A. | 1979 | 2,002 |
| | 14436 | STREETS OF LAPEDO | 1949 | 1,205 |
| S | 00541 | STREETS OF SAN FRANCISCO, THE | | 355,639 |
| | 14438 | STREETS OF SAN FRANCISCO, THE | 1972 | 2,696 |
| | 18924 | STRIKE FORCE | 1975 | 693,621 |
| | 25200 | STRIPES | 1981 | 1,026,766 |
| S | 96151 | STRIVING FOR SUCCESS | | 0 |
| S | 16343 | STRONG MEDICINE | | 0 |
| | 28673 | STRYKER | 1983 | 23,318 |
| S | 19938 | STUDIO 22 | | 18,096 |
| | 27618 | STUFF, THE | 1985 | 37,632 |
| | 27253 | STUNT ROCK | 1979 | 0 |
| | 22060 | STUNT SEVEN | 1979 | 0 |
| S | 04747 | SU ESTRELLA FAVORITAS | | 0 |
| | 19269 | SUBMARINE X-1 | 1969 | 19,918 |
| | 20846 | SUCH GOOD FRIENDS | 1971 | 0 |
| | 19971 | SUDDEN TERROR | 1970 | 16,276 |
| | 26783 | SUDDENLY | 1954 | 12,959 |
| | 26938 | SUICIDE MURDERS, THE | 1986 | 0 |
| | 25610 | SUMMER FANTASY | 1984 | 45,596 |
| | 24887 | SUMMER GIRL | 1983 | 798,548 |
| | 25917 | SUMMER LOVERS | 1982 | 0 |
| | 14512 | SUMMER OF '42 | 1971 | 0 |
| | 21393 | SUMMER OF MY GERMAN SOLDIER, THE | 1978 | 0 |
| | 14513 | SUMMER PLACE, A | 1959 | 25,268 |
| | 27385 | SUMMER RENTAL | 1985 | 316,234 |
| | 29608 | SUMMER SCHOOL | 1987 | 456,312 |
| | 26720 | SUN ALSO RISES, THE PART I & PART II | 1984 | 2,162 |
| | 23103 | SUNBURN | 1979 | 12,278 |
| S | 06346 | SUNDAY NIGHT (MUSIC/VARIETY) | | 0 |

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|----------------------------|---|--------------|-------------------------------|
| | 14533 SUNDOWN | 1941 | 1,707 |
| | 14544 SUNDOWNERS, THE | 1950 | 0 |
| | 25201 SUNSET LIMOUSINE | 1983 | 7,560 |
| | 19343 SUNSHINE BOYS, THE | 1975 | 0 |
| | 14563 SUNSHINE PATRIOT, THE | 1968 | 0 |
| S | 14263 SUPER CHARGERS, THE | | 387 |
| | 19261 SUPER COPS, THE | 1974 | 357,977 |
| S | 20169 SUPER FORCE | | 389,416 |
| | 26113 SUPER FUZZ | 1981 | 0 |
| S | 20170 SUPER MARIO BROTHERS SUPER SHOW | | 2,332,795 |
| S | 19472 SUPER SPORTS FOLLIES | | 21,373 |
| S | 18405 SUPERBOY | | 533,043 |
| | 19620 SUPERDAD | 1974 | 0 |
| | 21117 SUPERDOME | 1978 | 0 |
| S | 01485 SUPERMAN | | 1,102,880 |
| | 23515 SUPERMAN | 1978 | 889,285 |
| | 25203 SUPERMAN II | 1980 | 99,560 |
| | 27029 SUPERMAN III | 1983 | 1,367,676 |
| | 29517 SUPERMAN IV: THE QUEST FOR PEACE | 1987 | 1,533,186 |
| S | 17782 SUPERMODEL OF THE WORLD | | 9,696 |
| | 57009 SUPERPOLICIA 880 | 1984 | 0 |
| | 17798 SUPPORT YOUR LOCAL GUNFIGHTER | 1971 | 3,128,258 |
| | 14571 SUPPORT YOUR LOCAL SHERIFF | 1969 | 74,536 |
| | 14570 SUPPOSE THEY GAVE A WAR AND NOBODY CAME | 1970 | 0 |
| | 22055 SURVIVAL OF DANA, THE | 1979 | 495,658 |
| | 20183 SURVIVE! | 1976 | 0 |
| | 25969 SURVIVING | 1985 | 1,974,354 |
| | 26063 SURVIVORS, THE | 1983 | 92,860 |
| | 30033 SUSPECT | 1987 | 271,859 |
| | 14587 SUSPICION | 1941 | 21,800 |
| S | 20951 SWAMP THING | | 1,389 |
| | 26243 SWAMP THING | 1982 | 94,662 |
| | 20730 SMASHBUCKLER | 1976 | 0 |
| | 19273 SWEET HOSTAGE | 1975 | 0 |
| | 28311 SWEET LIBERTY | 1986 | 13,444 |
| | 14612 SWEET NOVEMBER | 1968 | 0 |
| | 25818 SWEET REVENGE | 1984 | 10,728 |
| | 26339 SWING SHIFT | 1984 | 96,880 |
| | 14643 SWINGIN' ON A RAINBOW | 1945 | 0 |
| | 22767 SWISS CONSPIRACY | 1975 | 3,419 |
| | 19115 SWISS FAMILY ROBINSON | 1975 | 1,338,890 |
| S | 10004 SWITCH! | | 0 |
| | 30024 SWITCHING CHANNELS | 1988 | 56,614 |
| | 26024 SWORD AND THE SORCERER, THE | 1982 | 527,331 |
| | 28979 SWORD OF GIDEON | 1986 | 451,586 |
| | 14656 SWORD OF THE CONQUEROR | 1962 | 0 |
| | 27030 SWORD OF THE VALIANT | 1984 | 14,114 |
| S | 06352 SYBERVISION | | 5,231 |
| | 19646 SYBIL PART I | 1976 | 2,074,040 |
| S | 13574 T.J. HOOKER | | 3,346,964 |
| | 57854 TACOS DE ORO | | 0 |
| | 26735 TAG | 1982 | 32,172 |
| | 14676 TAHITI HONEY | 1943 | 0 |

| T Y P | BIB CODE | Property-Title | Rel- Year | Household Viewing Hours |
|-------------|-------------|-------------------------------------|--------------|-------------------------------|
| | 20782 | TAKE A HARD RIDE | 1975 | 0 |
| | 24035 | TAKE ALL OF ME | 1978 | 0 |
| | 26736 | TAKE DOWN | 1979 | 69,130 |
| S | 17619 | TAKE FIVE | | 6,189 |
| | 14683 | TAKE HER SHE'S MINE | 1963 | 0 |
| S | 95045 | TAKE ME TO YOUR LEADERS | | 1,945 |
| | 14692 | TAKE THE MONEY AND RUN | 1969 | 139,763 |
| | 25069 | TAKE THIS JOB AND SHOVE IT | 1981 | 0 |
| | 24397 | TAKE YOUR BEST SHOT | 1982 | 0 |
| S | 93427 | TAKIN' OFF | | 0 |
| | 19621 | TAKING OF PELHAM ONE TWO THREE, THE | 1974 | 6,910 |
| S | 19284 | TALE SPIN | | 1,680,261 |
| S | 95545 | TALE SPIN: PLUNDER & LIGHTNING | | 0 |
| | 28808 | TALES FROM THE CRYPT | 1972 | 703,070 |
| S | 15117 | TALES FROM THE DARKSIDE | | 671,388 |
| | 23411 | TALES OF THE UNEXPECTED, THE | 1978 | 0 |
| S | 13561 | TALKABOUT | | 271,303 |
| | 14711 | TALL IN THE SADDLE | 1944 | 337,854 |
| | 14713 | TALL MAN RIDING | 1955 | 13,090 |
| | 58399 | TAN BUENO EL GIRO COMO EL COLORADO | | 3,344 |
| | 26923 | TANK | 1983 | 102,028 |
| | 25204 | TAPS | 1981 | 0 |
| | 21062 | TARANTULAS: DEADLY CARGO, THE | 1977 | 54,178 |
| | 14747 | TARAS BULBA | 1962 | 2,520 |
| | 25774 | TARGET EAGLE | 1982 | 1,994 |
| | 14769 | TARZAN AND HIS MATE | 1934 | 0 |
| | 14770 | TARZAN AND THE AMAZONS | 1945 | 0 |
| | 14773 | TARZAN AND THE HUNTRESS | 1947 | 13,680 |
| | 14774 | TARZAN AND THE JUNGLE BOY | 1968 | 0 |
| | 14775 | TARZAN AND THE LEOPARD WOMAN | 1946 | 9,753 |
| | 14776 | TARZAN AND THE LOST SAFARI | 1957 | 1,890 |
| | 14777 | TARZAN AND THE MERMAIDS | 1948 | 3,279 |
| | 14780 | TARZAN AND THE TRAPPERS | 1958 | 4,631 |
| | 14781 | TARZAN AND THE VALLEY OF GOLD | 1966 | 0 |
| | 14782 | TARZAN ESCAPES | 1936 | 7,331 |
| | 14783 | TARZAN FINDS A SON | 1939 | 13,716 |
| | 14784 | TARZAN GOES TO INDIA | 1962 | 2,427 |
| | 14789 | TARZAN THE MAGNIFICENT | 1960 | 0 |
| | 14790 | TARZAN TRIUMPHS | 1943 | 47,397 |
| | 14791 | TARZAN'S DESERT MYSTERY | 1943 | 1,887 |
| | 14792 | TARZAN'S FIGHT FOR LIFE | 1958 | 6,024 |
| | 14794 | TARZAN'S HIDDEN JUNGLE | 1955 | 23,792 |
| | 14797 | TARZAN'S NEW YORK ADVENTURE | 1942 | 0 |
| | 14798 | TARZAN'S PERIL | 1951 | 0 |
| | 14800 | TARZAN'S SAVAGE FURY | 1952 | 10,200 |
| | 14801 | TARZAN'S SECRET TREASURE | 1941 | 6,282 |
| | 14802 | TARZAN'S THREE CHALLENGES | 1963 | 0 |
| | 14786 | TARZAN, THE APE MAN | 1932 | 13,464 |
| | 24820 | TARZAN, THE APE MAN | 1981 | 92,576 |
| S | 08331 | TAXI | | 256,528 |
| | 20784 | TAXI DRIVER | 1976 | 22,792 |
| | 14821 | TEA FOR TWO | 1950 | 0 |
| | 27485 | TEACHERS | 1984 | 5,138 |

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|---|-------|--|--------------|-------------------------------|
| Y | CODE | | | |
| P | | | | |
| S | 14284 | TEEN TALK | | 814 |
| | 26808 | TEEN WOLF | 1985 | 72,306 |
| S | 18615 | TEENAGE MUTANT NINJA TURTLES | | 6,445,953 |
| S | 92305 | TEENS & TOUGH DECISIONS | | 2,999 |
| | 22075 | TELEFON | 1977 | 846,266 |
| S | 06372 | TELEVISION'S GREATEST COMMERCIALS | | 22,597 |
| | 14849 | TELL THEM WILLIE BOY IS HERE | 1969 | 91,684 |
| S | 20140 | TEMAS Y DEBATES | | 11,625 |
| S | 01912 | TEMPERATURES RISING | | 1,901 |
| | 25937 | TEN TO MIDNIGHT | 1983 | 503,052 |
| | 25838 | TENDER MERCIES | 1982 | 4,878 |
| | 14877 | TENDER TRAP, THE | 1955 | 13,425 |
| S | 03386 | TENNESSEE TUXEDO | | 20,590 |
| S | 09664 | TENSPEED AND BROWN SHOE | | 0 |
| | 22644 | TENSPEED AND BROWN SHOE | 1980 | 4,517 |
| | 21621 | TENTACLES | 1977 | 0 |
| | 22254 | TENTH MONTH, THE | 1979 | 0 |
| | 18939 | TERMINAL MAN, THE | 1974 | 3,676 |
| | 28403 | TERMINATOR, THE | 1984 | 315,220 |
| | 27507 | TERMS OF ENDEARMENT | 1983 | 139,232 |
| | 22971 | TERROR AMONG US | 1981 | 0 |
| | 14905 | TERROR IN A TEXAS TOWN | 1958 | 560,431 |
| | 21826 | TERROR OF MECHAGODZILLA | 1978 | 74,127 |
| | 14922 | TERROR ON THE BEACH | 1973 | 7,751 |
| | 21680 | TERROR OUT OF THE SKY | 1978 | 22,096 |
| | 14894 | TERROR, THE | 1963 | 0 |
| | 20788 | TERRORISTS, THE | 1975 | 10,966 |
| | 27853 | TERRORVISION | 1986 | 8,244 |
| S | 95097 | TERRY AND HER LEADING MEN | | 0 |
| | 28963 | TERRY FOX STORY, THE | 1983 | 6,914 |
| S | 96066 | TESORO MIO | | 0 |
| | 14931 | TEST PILOT | 1938 | 5,624 |
| S | 15118 | TEST SERIES, THE | | 1,300 |
| | 28390 | TEX | 1982 | 52,008 |
| | 14938 | TEXAS ACROSS THE RIVER | 1966 | 0 |
| | 14970 | THANK YOU, MR. MOTO | 1937 | 0 |
| | 14978 | THAT CERTAIN FEELING | 1956 | 14,538 |
| | 14921 | THAT COLD DAY IN THE PARK | 1969 | 0 |
| | 14937 | THAT HAMILTON WOMAN | 1941 | 0 |
| | 27654 | THAT SECRET SUNDAY | 1986 | 0 |
| | 15007 | THAT TOUCH OF MINK | 1962 | 21,561 |
| | 27386 | THAT WAS THEN ... THIS IS NOW | 1985 | 30,864 |
| | 19259 | THAT'S ENTERTAINMENT | 1974 | 14,865 |
| | 20791 | THAT'S ENTERTAINMENT PART 2 | 1976 | 12,498 |
| S | 03641 | THAT'S HOLLYWOOD | | 1,115 |
| S | 09676 | THAT'S INCREDIBLE | | 177,970 |
| S | 01915 | THAT'S MY MAMA | | 442 |
| S | 14489 | THERE GOES THE NEIGHBORHOOD | | 0 |
| S | 06875 | THERE REALLY IS A SANTA CLAUS | | 4,974 |
| | 15042 | THERE'S NO BUSINESS LIKE SHOW BUSINESS | 1954 | 16,836 |
| | 15057 | THEY CALL ME MR. TIBBS! | 1970 | 53,976 |
| S | 19883 | THEY CAME FROM OUTERSPACE | | 8,420 |
| | 15063 | THEY CAME TO ROB LAS VEGAS | 1969 | 0 |

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|-------------|-------------|-------------------------------------|--------------|-------------------------------|
| | | 15367 THEY DRIVE BY NIGHT | 1940 | 0 |
| | | 15073 THEY LIVE BY NIGHT | 1949 | 0 |
| | | 19134 THEY ONLY COME OUT AT NIGHT | 1975 | 547,911 |
| | | 17806 THEY ONLY KILL THEIR MASTERS | 1972 | 839,846 |
| | | 15090 THEY SHOOT HORSES DON'T THEY? | 1969 | 0 |
| | | 15092 THEY WERE EXPENDABLE | 1945 | 3,687,214 |
| | | 25878 THIEF | 1981 | 11,466 |
| | | 15102 THIEF OF BAGDAD, THE | 1940 | 0 |
| | | 21662 THIEF OF BAGHDAD | 1978 | 29,110 |
| | | 27387 THIEF OF HEARTS | 1984 | 17,638 |
| | | 15105 THIEF WHO CAME TO DINNER, THE | 1973 | 10,542 |
| | | 22972 THIN ICE | 1981 | 6,186 |
| | | 15112 THIN MAN GOES HOME, THE | 1944 | 7,028 |
| | | 15111 THIN MAN, THE | 1934 | 2,422 |
| | | 15114 THING, THE | 1951 | 944,970 |
| | | 26031 THING, THE | 1982 | 24,104 |
| | | 19678 THINGS TO COME | 1936 | 0 |
| | | 15122 THIRD DAY, THE | 1965 | 0 |
| S | 18660 | THIRD DEGREE | | 377,968 |
| S | 04772 | THIRD WORLD | | 0 |
| | | 15154 THIRTY SECONDS OVER TOKYO | 1944 | 2,838,842 |
| | | 15156 THIRTY SIX HOURS | 1964 | 24,042 |
| | | 24766 THIRTY-NINE STEPS, THE | 1978 | 10,076 |
| | | 26746 THIS CHILD IS MINE | 1985 | 1,455,790 |
| | | 28813 THIS CHILD IS MINE | 1980 | 0 |
| | | 23358 THIS HOUSE POSSESSED | 1981 | 1,672,212 |
| | | 15171 THIS IS NOT A TEST | 1962 | 1,089 |
| S | 07102 | THIS IS THE NFL | | 31,126 |
| S | 98149 | THIS LAND IS YOUR LAND | | 1,756 |
| S | 20175 | THIS MORNING'S BUSINESS | | 15,507 |
| | | 26395 THIS TIME FOREVER | 1980 | 0 |
| S | 07588 | THIS WEEK IN BASEBALL | | 779,787 |
| | | 26141 THIS WIFE FOR HIRE | 1985 | 0 |
| | | 15200 THOMAS CROWN AFFAIR, THE | 1968 | 16,379 |
| | | 24551 THORN BIRDS, THE | 1983 | 166,611 |
| S | 10806 | THORN BIRDS, THE SEE MOVIEBIB 24551 | | 277,940 |
| | | 22651 THOU SHALT NOT KILL | 1982 | 0 |
| | | 19494 THOUSAND PLANE RAID, THE | 1969 | 7,707 |
| | | 27725 THRASHIN | 1986 | 29,526 |
| | | 29053 THREE AMIGOS | 1986 | 86,384 |
| | | 20794 THREE DAYS OF THE CONDOR | 1975 | 343,267 |
| | | 15246 THREE FACES OF EVE, THE | 1957 | 19,508 |
| | | 15248 THREE FACES WEST | 1940 | 8,932 |
| | | 29696 THREE FOR THE ROAD | 1987 | 0 |
| | | 15255 THREE GODFATHERS | 1948 | 1,353,292 |
| | | 15261 THREE HUNDRED SPARTANS, THE | 1962 | 8,313 |
| | | 15272 THREE LITTLE SISTERS | 1944 | 6,194 |
| | | 17809 THREE LIVES OF THOMASINA, THE | 1964 | 8,110 |
| S | 11379 | THREE MUSKETEERS, THE | | 153,695 |
| | | 29647 THREE O'CLOCK HIGH | 1987 | 18,530 |
| | | 21396 THREE ON A DATE | 1978 | 18,908 |
| | | 15293 THREE OUTLAWS, THE | 1956 | 0 |
| S | 02989 | THREE STOOGES | | 1,720,603 |

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| | | 20797 THREE TOUGH GUYS | 1974 | 4,142 |
| | | 25819 THREE WISHES OF BILLY GRIER, THE | 1984 | 23,686 |
| | | 15320 THREE WORLDS OF GULLIVER, THE | 1960 | 772,188 |
| S | 15219 | THREE'S A CROWD | | 85,793 |
| | 15322 | THREE'S A CROWD | 1969 | 0 |
| S | 07589 | THREE'S COMPANY | | 3,287,793 |
| | 15328 | THRILL OF IT ALL, THE | 1963 | 37,812 |
| | 27574 | THRILLKILL | 1982 | 0 |
| S | 96228 | THRILLS, CHILLS AND SPIDERS: THE MAKING OF ARACHNO | | 126,306 |
| | 25490 | THROUGH NAKED EYES | 1983 | 0 |
| | 21509 | THROW OUT THE ANCHOR | 1975 | 0 |
| | 26733 | THUNDER ALLEY | 1985 | 61,138 |
| S | 18157 | THUNDER AT THE WHEEL | | 0 |
| | 27153 | THUNDER WARRIOR | 1984 | 9,920 |
| S | 15123 | THUNDERBIRDS: 2086 | | 3,766 |
| | 19301 | THUNDERBOLT AND LIGHTFOOT | 1974 | 4,475,693 |
| S | 15450 | THUNDERCATS | | 351,501 |
| | 15372 | THUNDERING JETS | 1958 | 0 |
| | 15374 | THUNDERING TRAILS | 1943 | 0 |
| | 15378 | THX 1139 | 1971 | 5,250 |
| S | 08078 | TIC TAC DOUGH | | 9,272 |
| | 15383 | TICK...TICK...TICK... | 1970 | 844,026 |
| | 26557 | TICKET TO HEAVEN | 1981 | 0 |
| | 15386 | TICKLE ME | 1965 | 0 |
| S | 96754 | TIGERS '90 | | 4,460 |
| | 58773 | TIGRE DE GUANAJATO, EL | | 15,940 |
| | 56659 | TIGRE DE SANTA JULIA, EL | 1974 | 0 |
| | 57005 | TIJUANA CALIENTE | | 0 |
| | 15411 | TILL THE CLOUDS ROLL BY | 1946 | 0 |
| | 23812 | TILT | 1979 | 167,202 |
| | 25492 | TIM | 1979 | 17,730 |
| | 23462 | TIMBER TRAMPS | 1977 | 11,528 |
| | 25625 | TIME BANDITS | 1981 | 29,044 |
| | 15432 | TIME FOR LOVE, A | 1973 | 0 |
| S | 15338 | TIME MACHINE | | 15,454 |
| | 21664 | TIME MACHINE, THE | 1978 | 652,440 |
| S | 06393 | TIME TO CARE | | 4,452 |
| | 24762 | TIME TO DIE, A | 1983 | 2,333 |
| | 26651 | TIME TO LIVE, A | 1985 | 0 |
| | 15454 | TIME TRAVELERS | 1964 | 0 |
| | 19622 | TIME TRAVELERS | 1976 | 648,495 |
| | 26627 | TIMERIDER | 1982 | 344,898 |
| | 24901 | TIMES SQUARE | 1980 | 0 |
| | 15461 | TIN PAN ALLEY | 1940 | 0 |
| S | 95543 | TIN SOLDIER | | 0 |
| S | 98938 | TINA TURNER: BREAK EVERY RULE | | 0 |
| S | 98466 | TINA TURNER: PRIVATE DANCER | | 2,778 |
| S | 10616 | TINY TOON ADVENTURES | | 1,582,963 |
| | 26480 | TO BE OR NOT TO BE | 1983 | 0 |
| | 15481 | TO CATCH A THIEF | 1955 | 131,892 |
| | 15486 | TO HAVE AND HAVE NOT | 1944 | 1,704 |
| | 19353 | TO KILL A CLOWN | 1972 | 23,578 |
| | 15492 | TO KILL A MOCKINGBIRD | 1962 | 21,682 |

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|-------------|-------------|---|--------------|-------------------------------|
| | 27498 | TO LIVE AND DIE IN L.A. | 1985 | 178,500 |
| S | 94622 | TO ROMANIA WITH LOVE | | 0 |
| | 15508 | TOBRUK | 1967 | 0 |
| S | 10981 | TODAY'S FBI | | 21,221 |
| | 57004 | TODD UN HOMBRE | 1982 | 0 |
| | 56203 | TODOS ERAN CULPABLES | 1962 | 0 |
| S | 01646 | TOM AND JERRY | | 38,200,309 |
| S | 21593 | TOM AND JERRY KIDS | | 49,766 |
| S | 91888 | TOM DAVIS SPORTSREAT | | 24,793 |
| | 27154 | TOMB, THE | 1986 | 25,210 |
| S | 02923 | TOMBSTONE TERRITORY | | 2,062 |
| | 15541 | TOMORROW AT TEN | 1964 | 0 |
| | 28395 | TOMORROW'S CHAMPION | 1972 | 21,728 |
| | 24257 | TOMORROW'S CHILD | 1982 | 529,232 |
| S | 00825 | TONIGHT SHOW STARRING JOHNNY CARSON | | 43,790 |
| S | 09747 | TOO CLOSE FOR COMFORT | | 355,445 |
| | 18015 | TOP CAT AND THE REVERLY HILLS CATS | 1988 | 525,994 |
| | 21400 | TOP SECRET | 1978 | 2,702 |
| | 27388 | TOP SECRET | 1984 | 8,716 |
| | 15592 | TOP SECRET AFFAIR | 1957 | 0 |
| | 15599 | TOPEKA TERROR | 1945 | 12,429 |
| | 22308 | TOPPER | 1979 | 11,104 |
| | 15605 | TORA! TORA! TORA! | 1970 | 121,545 |
| | 22076 | TORN BETWEEN TWO LOVERS | 1979 | 4,088 |
| | 15616 | TORN CURTAIN | 1966 | 11,493 |
| | 15621 | TORPEDO RAY | 1964 | 16,736 |
| | 15624 | TORPEDO RUN | 1958 | 1,759,824 |
| S | 19967 | TOTALLY HIDDEN VIDEO | | 1,503,697 |
| | 28441 | TOUCH AND GO | 1986 | 0 |
| | 27161 | TOUCHED | 1983 | 5,536 |
| | 25640 | TOUGH ENOUGH | 1983 | 0 |
| | 25822 | TOUGHEST MAN IN THE WORLD, THE | 1984 | 0 |
| | 26632 | TOUGHLOVE | 1985 | 20,712 |
| | 15651 | TOURNAMENT TEMPO | 1946 | 0 |
| | 15653 | TOWARD THE UNKNOWN | 1956 | 1,447,820 |
| | 25124 | TOWN LIKE ALICE, A-A LOVE STORY PART II | 1980 | 2,181 |
| | 25122 | TOWN LIKE ALICE, A-THE WAR YEARS PART I | 1980 | 0 |
| | 15660 | TOWN TAMER | 1965 | 782,134 |
| | 28668 | TOY SOLDIERS | 1984 | 7,380 |
| | 15665 | TOYS IN THE ATTIC | 1963 | 3,156 |
| S | 17251 | TRACEY ULLMAN SHOW, THE | | 378,345 |
| | 15666 | TRACK OF THE CAT | 1954 | 0 |
| | 24991 | TRACKDOWN: FINDING THE GOODBAR KILLER | 1983 | 0 |
| | 27389 | TRADING PLACES | 1983 | 358,392 |
| | 57840 | TRAFICANTE, EL | | 0 |
| | 57001 | TRAIGO LA SANGRE CALIENTE | 1975 | 0 |
| | 21395 | TRAIL OF DANGER | 1978 | 876 |
| | 56656 | TRAILER ASESINO, EL | 1983 | 8,022 |
| | 15701 | TRAIN, THE | 1965 | 27,546 |
| | 27951 | TRANCERS | 1985 | 33,090 |
| | 27867 | TRANSMUTATIONS | 1985 | 11,998 |
| | 27619 | TRANSYLVANIA 6-5000 | 1985 | 6,099 |
| | 53664 | TRAP, THE | 1947 | 24,692 |

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|-------------|-------------|---|--------------|-------------------------------|
| | 17812 | TRAPPED BENEATH THE SEA | 1974 | 10,608 |
| S | 08949 | TRAPPER JOHN, M.D. | | 1,030,130 |
| S | 18878 | TRAVEL & ADVENTURE | | 17,111 |
| S | 20852 | TRAVEL TRAVEL | | 2,092 |
| | 15731 | TRAVIS LOGAN, D.A. | 1970 | 0 |
| | 23106 | TREACHERY AND GREED ON THE PLANET OF THE APES | 1974 | 0 |
| | 22861 | TREASURE ISLAND | 1962 | 16,390 |
| | 15749 | TREASURE OF SIERRA MADRE | 1948 | 22,965 |
| | 26861 | TREASURE OF THE AMAZON | 1983 | 0 |
| | 25776 | TREASURE OF THE YANKEE ZEPHYR | 1981 | 0 |
| | 27369 | TREASURE TRAIN | 1981 | 9,176 |
| S | 20545 | TREASURE! | | 4,635 |
| | 26793 | TRENCHCOAT | 1983 | 0 |
| | 56265 | TRES CONTRA EL DESTINO | | 24,076 |
| S | 04795 | TRES GENERACIONES | | 11,270 |
| | 57000 | TRES HOMBRAS EN MI VIDA | | 6,100 |
| S | 06879 | TRIAL BY JURY | | 154,948 |
| | 18907 | TRIAL OF CHAPLAIN JENSEN | 1975 | 0 |
| | 15765 | TRIAL WITHOUT JURY | 1948 | 0 |
| | 25542 | TRIANGLE | 1974 | 0 |
| S | 97848 | TRIBES | | 213,398 |
| | 15768 | TRIBES | 1970 | 845,172 |
| | 26524 | TRIBUTE | 1980 | 0 |
| | 18908 | TRILOGY OF TEPROP | 1975 | 15,537 |
| | 30052 | TRIP TO BOUNTIFUL, THE | 1985 | 0 |
| | 15796 | TROG | 1970 | 0 |
| | 27855 | TROLL | 1986 | 10,508 |
| | 26728 | TRON | 1982 | 38,986 |
| | 15804 | TROPICAL HEAT WAVE | 1952 | 0 |
| | 56999 | TROPICANA | 1956 | 0 |
| | 15806 | TROUBLE ALONG THE WAY | 1953 | 0 |
| | 19013 | TROUBLE MAN | 1972 | 0 |
| | 15822 | TROUBLE WITH HARRY, THE | 1955 | 11,198 |
| S | 19966 | TRUE COLORS | | 148,656 |
| | 15829 | TRUE GRIT | 1969 | 138,155 |
| | 21399 | TRUE GRIT | 1978 | 0 |
| S | 19088 | TRUMP CARD | | 103,514 |
| | 18987 | TRY TO CATCH A SAINT | 1975 | 4,362 |
| S | 20142 | TU MUSICA | | 16,846 |
| S | 04791 | TU O NADIE | | 57,594 |
| S | 06421 | TUFF TRAX (MOTOR SPORTS) | | 82,961 |
| | 27620 | TUFF TURF | 1984 | 4,510 |
| | 25137 | TULIPS | 1981 | 0 |
| | 15866 | TUNNEL OF LOVE, THE | 1958 | 35,424 |
| | 26875 | TURK-182 | 1985 | 16,616 |
| S | 20145 | TV MUJER | | 127,964 |
| S | 04785 | TV NOVELAS | | 2,617 |
| S | 05230 | TV20 DANCE PARTY / POSSIBLE VIDEOS | | 43,492 |
| | 15878 | TWELVE ANGRY MEN | 1957 | 15,648 |
| S | 00554 | TWELVE O'CLOCK HIGH | | 34,820 |
| S | 14494 | TWENTY MINUTE WORKOUT | | 50,494 |
| | 19904 | TWENTY ONE HOURS AT MUNICH | 1976 | 19,104 |
| | 15901 | TWENTY THOUSAND YEARS IN SING SING | 1933 | 123,374 |

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| | | 15890 TWENTY-FOUR HOURS TO KILL | 1965 | 441 |
| S | 17842 | TWENTY-ONE JUMP STREET | | 3,852,324 |
| | 30271 | TWICE SHY | 1989 | 12,744 |
| S | 02166 | TWILIGHT ZONE | | 3,150,517 |
| S | 15619 | TWILIGHT ZONE, THE | | 10,122 |
| S | 00555 | TWILIGHT ZONE, THE (HOUR) | | 48,323 |
| | 26034 | TWILIGHT ZONE-MOVIE, THE | 1983 | 256,296 |
| | 20931 | TWILIGHT'S LAST GLEANING | 1977 | 5,674 |
| | 15964 | TWO MRS. CARROLLS, THE | 1947 | 0 |
| | 26508 | TWO OF A KIND | 1982 | 10,268 |
| | 15972 | TWO ON A GUILLOTINE | 1965 | 1,434 |
| | 15996 | TWO YEARS BEFORE THE PAST | 1946 | 0 |
| | 21394 | TWO-FIVE, THE | 1978 | 0 |
| | 16003 | TYCOON | 1947 | 0 |
| S | 09301 | U.S. FARM REPORT | | 193,572 |
| S | 20834 | U.S. PRO SKI TOUR SEPIES | | 0 |
| S | 95536 | U.S.S.R.: A NATION IN SEARCH OF ITS SOUL | | 202 |
| | 24036 | UFO'S ARE REAL | 1979 | 250,494 |
| | 25844 | ULTIMATE SOLUTION OF GRACE QUIGLEY | 1985 | 5,136 |
| | 22472 | ULTIMATE THRILL, THE | 1974 | 2,128 |
| | 23606 | ULTIMATE WARRIOR, THE | 1975 | 6,702 |
| | 59109 | UNA NOCHE EMBARAZOSA | 1978 | 0 |
| S | 01649 | UNCLE WALDO'S CARTOON SHOW | | 0 |
| | 16027 | UNCONQUERED | 1947 | 0 |
| | 16029 | UNDEFEATED, THE | 1970 | 22,026 |
| | 16034 | UNDER CAPRICORN | 1949 | 3,833 |
| | 25918 | UNDER FIRE | 1983 | 0 |
| | 16039 | UNDER MEXICALI STARS | 1950 | 15,255 |
| | 16075 | UNDERCOVER WOMAN | 1946 | 0 |
| S | 03391 | UNDERDOG | | 73,825 |
| | 26794 | UNDERGRADS, THE | 1985 | 6,686 |
| | 24733 | UNDERGROUND ACES | 1980 | 11,240 |
| | 17555 | UNDERGROUND MAN, THE | 1974 | 2,798 |
| S | 03243 | UNDERSEA KINGDOM | | 0 |
| S | 01189 | UNDERSEA WORLD OF JACQUES COUSTEAU, THE | | 1,502 |
| | 26482 | UNFAITHFULLY YOURS | 1984 | 0 |
| S | 95999 | UNFINISHED BUSINESS | | 2,565 |
| | 16107 | UNFORGIVEN, THE | 1960 | 822 |
| | 29553 | UNHOLY, THE | 1988 | 31,514 |
| | 57868 | UNICO TESTIGO, EL | | 0 |
| | 16121 | UNINVITED, THE | 1944 | 101,531 |
| S | 04801 | UNIVISION - DEPORTES (SPORTS) | | 26,828 |
| S | 04811 | UNIVISION Y LOS NINOS | | 284,892 |
| | 16136 | UNMASKED | 1950 | 0 |
| | 16140 | UNSINKABLE MOLLY BROWN, THE | 1964 | 24,329 |
| | 27488 | UNTIL SEPTEMBER | 1984 | 0 |
| | 25777 | UP FROM THE DEPTHS | 1979 | 5,951 |
| | 16169 | UP PERISCOPE | 1959 | 48,182 |
| | 25923 | UP THE CREEK | 1984 | 49,228 |
| | 16171 | UP THE DOWN STAIRCASE | 1967 | 0 |
| | 19331 | UP THE SAMDBOX | 1972 | 0 |
| | 28676 | UPHILL ALL THE WAY | 1985 | 23,104 |
| | 26933 | UPS & DOWNS | 1983 | 5,552 |

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| S | 95998 | UPSTATE DOWNTOWN | | 0 |
| | 19964 | UPTOWN SATURDAY NIGHT | 1974 | 0 |
| | 24553 | URBAN COWBOY | 1980 | 111,663 |
| | 26064 | USED CARS | 1980 | 152,998 |
| S | 06534 | USWA WRESTLING | | 273,033 |
| S | 15133 | V | | 2,309,570 |
| | 22083 | VACATION IN HELL, A | 1979 | 0 |
| | 17818 | VALACHI PAPERS, THE | 1972 | 120,011 |
| | 16201 | VALDEZ IS COMING | 1971 | 5,346 |
| | 30315 | VALENTINA | 1965 | 0 |
| | 22084 | VALENTINE | 1979 | 3,236 |
| S | 98230 | VALENTINE'S DAY THAT ALMOST WASN'T | | 13,718 |
| | 57851 | VALERI TIENE UN AMANTE | | 0 |
| | 26248 | VALLEY GIRL | 1983 | 1,034,137 |
| | 16203 | VALLEY OF HUNTED MEN | 1942 | 0 |
| S | 01651 | VALLEY OF THE DINOSAURS | | 0 |
| | 16211 | VALLEY OF THE EAGLES | 1951 | 0 |
| | 16202 | VALLEY OF THE GWANGI, THE | 1969 | 6,660 |
| | 23399 | VALLEY OF THE KINGS | 1954 | 941,831 |
| | 29069 | VAMP | 1986 | 0 |
| | 56412 | VAMPIRAS, LAS | 1968 | 0 |
| | 22380 | VAMPIRE | 1979 | 0 |
| | 16225 | VAMPIRE BAT, THE | 1933 | 0 |
| | 17819 | VAMPIRE LOVERS, THE | 1970 | 0 |
| | 23045 | VAN | 1976 | 0 |
| | 16232 | VANISHED | 1970 | 97,990 |
| | 16233 | VANISHING AMERICAN, THE | 1955 | 0 |
| | 16239 | VANISHING WESTERNER, THE | 1950 | 2,587 |
| | 27762 | VASECTOMY: DELICATE MATTER, A | 1986 | 0 |
| | 28809 | VAULT OF HORROR | 1973 | 297,997 |
| | 56651 | VECINDARIO, EL | | 14,364 |
| S | 08333 | VEGAS | | 96,849 |
| | 21401 | VEGAS | 1978 | 0 |
| S | 07019 | VEGETABLE SOUP | | 8,297 |
| S | 08393 | VEGETABLE SOUP II | | 0 |
| | 25824 | VELVET | 1984 | 14,320 |
| | 27745 | VENDETTA | 1986 | 95,102 |
| | 58173 | VENGANZA DE D'JANGO, LA | | 23,910 |
| | 56446 | VENGANZA DEL LOBO NEGRO, LA | | 0 |
| | 58513 | VENGEANCE IS MINE | 1975 | 0 |
| | 16257 | VENGEANCE OF FU MANCHU, THE | 1968 | 0 |
| | 16267 | VENGEANCE VALLEY | 1951 | 0 |
| | 16268 | VENGEANCE VOW | 1955 | 0 |
| | 16272 | VERA CRUZ | 1954 | 617,431 |
| | 26507 | VERDICT, THE | 1982 | 73,095 |
| | 16278 | VERTIGO | 1958 | 136,164 |
| | 32554 | VICE VERSA | 1988 | 780,238 |
| | 27568 | VICE VARS | 1986 | 0 |
| | 23932 | VICTIMS | 1981 | 0 |
| S | 15711 | VICTOR AWARDS, THE | | 0 |
| | 25858 | VICTOR/VICTORIA | 1982 | 38,278 |
| | 25207 | VICTORY | 1981 | 202,220 |
| | 19931 | VICTORY AT ENTERBE | 1976 | 10,710 |

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| S | 92449 | VIDEO CHALLENGE | | 26,989 |
| S | 20116 | VIDEO POWER | | 171,003 |
| | 26102 | VIDEODROME | 1983 | 31,244 |
| | 20813 | VIGILANTE FORCE | 1976 | 452 |
| | 16308 | VIGILANTE HIDEOUT | 1950 | 0 |
| | 16315 | VIKINGS, THE | 1958 | 2,124 |
| | 16320 | VILLAGE OF THE DAMNED | 1960 | 389,735 |
| | 24318 | VILLAIN | 1979 | 1,982,260 |
| | 28964 | VINDICATOR, THE | 1986 | 7,766 |
| | 57173 | VIOLACION, LA | | 0 |
| | 16332 | VIOLENT ROAD | 1958 | 0 |
| | 30075 | VIPER | 1988 | 95,032 |
| S | 02837 | VIRGIL WARD'S CHAMPIONSHIP FISHING | | 936 |
| | 16343 | VIRGINIA CITY | 1940 | 0 |
| | 17821 | VIRGINIA HILL STORY, THE | 1974 | 4,970 |
| S | 04816 | VISION OF ASIA | | 0 |
| | 27652 | VISIONS OF CHRISTMAS PAST | 1979 | 0 |
| | 19709 | VISIONS OF EIGHT | 1973 | 13,826 |
| S | 96396 | VISIONS OF FREEDOM | | 0 |
| S | 15659 | VISIONS OF SPEED | | 0 |
| | 16352 | VISIT TO A SMALL PLANET | 1960 | 7,796 |
| | 25585 | VISITING HOURS | 1982 | 0 |
| | 23356 | VISITOR, THE | 1980 | 22,640 |
| S | 04818 | VIVA LA SALUD | | 0 |
| S | 06461 | VOICE OF AGRICULTURE | | 0 |
| | 57467 | VOICE OF THE HEART | 1989 | 50,300 |
| S | 15131 | VOLTRON: DEFENDER OF THE UNIVERSE | | 0 |
| | 28435 | VOLUNTEERS | 1985 | 24,104 |
| | 59303 | VOLVER A MACER | 1973 | 0 |
| | 26765 | VON RICHTHOFEN AND BROWN | 1971 | 310,029 |
| | 16377 | VON RYAN'S EXPRESS | 1965 | 411,255 |
| | 57465 | VOYAGE OF TERROR: THE ACHILLE LAURO | 1990 | 2,149,262 |
| | 20816 | VOYAGE OF THE DAMNED | 1976 | 20,565 |
| | 16384 | VOYAGE OF THE YES, THE | 1972 | 0 |
| | 26396 | VULTURES | 1984 | 4,854 |
| | 20817 | W.C. FIELDS AND ME | 1976 | 0 |
| S | 01327 | WAGON TRAIN | | 95,481 |
| | 22756 | WAIKIKI | 1980 | 0 |
| | 24557 | WAIT 'TIL YOUR MOTHER GETS HOME | 1983 | 12,884 |
| | 16411 | WAIT 'TILL THE SUN SHINES, NELLIE | 1952 | 0 |
| | 16412 | WAIT UNTIL DARK | 1967 | 29,490 |
| | 16416 | WAKE OF THE RED WITCH | 1948 | 921,305 |
| S | 20283 | WAKE, RATTLE AND ROLL | | 213,423 |
| | 17823 | WALKING TALL | 1973 | 2,333,510 |
| | 21449 | WALKING TALL FINAL CHAPTER | 1977 | 1,757,520 |
| | 19952 | WALKING TALL-PART 2 | 1975 | 1,850,226 |
| | 22088 | WALKING THROUGH THE FIRE | 1979 | 0 |
| | 32555 | WALL STREET | 1988 | 255,365 |
| S | 13997 | WALL STREET JOURNAL REPORT | | 51,730 |
| S | 13539 | WALL STREET JOURNAL TELEVISION | | 1,339 |
| S | 02239 | WALLY'S WORKSHOP | | 6,526 |
| S | 04828 | WALTER MERCADO | | 0 |
| S | 02928 | WANTED-DEAD OR ALIVE | | 0 |

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| | 21066 | WAR BETWEEN MEN AND WOMEN, THE | 1972 | 0 |
| S | 14450 | WAR CHRONICLES | | 1,192 |
| | 27478 | WAR GAMES | 1983 | 458,132 |
| | 16485 | WAR OF THE GARGANTUAS | 1966 | 0 |
| | 23576 | WAR OF THE ROBOTS, THE | 1978 | 0 |
| | 16489 | WAR OF THE WILDCATS | 1943 | 10,638 |
| S | 18445 | WAR OF THE WORLDS | | 385,024 |
| | 16490 | WAR OF THE WORLDS, THE | 1953 | 733,799 |
| | 16493 | WAR WAGON | 1967 | 2,246,511 |
| | 16495 | WARLOCK | 1959 | 54,063 |
| | 26065 | WARLORDS OF ATLANTIS | 1978 | 5,389 |
| | 19332 | WARM DECEMBER, A | 1973 | 11,834 |
| | 26366 | WARRIOR OF THE LOST WORLD | 1983 | 0 |
| | 25305 | WARRIORS OF THE WASTELAND | 1983 | 0 |
| | 24907 | WARRIORS, THE | 1979 | 52,464 |
| | 28387 | WATCHER IN THE WOODS, THE | 1980 | 4,002 |
| | 16519 | WATERHOLE #3 | 1967 | 25,068 |
| | 27612 | WAVELENGTH | 1983 | 23,202 |
| | 19849 | WAY WE WERE, THE | 1973 | 1,941 |
| | 16539 | WAY WEST, THE | 1967 | 8,613 |
| | 16543 | WAYWARD GIRL, THE | 1957 | 0 |
| S | 17237 | WE LOVE LUCY | | 245,530 |
| | 16609 | WE'RE NO ANGELS | 1955 | 0 |
| | 16669 | WE'VE NEVER BEEN LICKED | 1943 | 302 |
| | 19760 | WEB OF THE SPIDER | 1970 | 0 |
| S | 14313 | WEBSTER | | 1,004,819 |
| | 24170 | WEDDING ON WALTON'S MOUNTAIN, A | 1982 | 12,788 |
| | 29457 | WEEDS | 1987 | 180,049 |
| S | 14294 | WEEK IN REVIEW | | 5,623 |
| S | 06503 | WEEKEND MAGAZINE | | 590 |
| | 26499 | WEEKEND PASS | 1984 | 0 |
| S | 19740 | WEEKEND TRAVEL UPDATE | | 19,153 |
| S | 17521 | WEEKEND WITH CROOK AND CHASE | | 1,399 |
| | 26919 | WEIRD SCIENCE | 1985 | 1,193,902 |
| S | 10073 | WELCOME BACK, KOTTER | | 435,912 |
| S | 17306 | WELCOME HOME | | 0 |
| | 16593 | WELCOME HOME, JOHNNY BRISTOL | 1971 | 0 |
| | 21832 | WELCOME HOME, SOLDIER BOYS | 1972 | 0 |
| | 25780 | WEREWOLF OF WASHINGTON | 1973 | 824 |
| | 16637 | WEST POINT STORY, THE | 1950 | 0 |
| | 16640 | WEST SIDE STORY | 1961 | 45,033 |
| S | 93348 | WEST, THE | | 87,558 |
| | 16642 | WESTBOUND | 1959 | 1,331 |
| | 16665 | WESTWARD THE WOMEN | 1951 | 1,172,385 |
| | 17827 | WESTWORLD | 1973 | 694,772 |
| S | 16792 | WHAT A COUNTRY | | 7,781 |
| S | 19890 | WHAT A DUMMY | | 103,879 |
| | 16676 | WHAT A WAY TO GO | 1964 | 20,097 |
| | 16679 | WHAT ARE BEST FRIENDS FOR? | 1973 | 4,631 |
| | 26643 | WHAT WAITS BELOW | 1984 | 37,424 |
| S | 15444 | WHAT'S HAPPENING NOW!! | | 168,139 |
| S | 07409 | WHAT'S HAPPENING! | | 502,055 |
| | 16695 | WHAT'S NEW PUSSYCAT? | 1965 | 1,704 |

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| | 16691 | WHATEVER HAPPENED TO AUNT ALICE? | 1969 | 0 |
| S | 02589 | WHEEL OF FORTUNE | | 4,442,007 |
| | 16701 | WHEEL OF FORTUNE | 1941 | 0 |
| S | 01653 | WHEELIE AND THE CHOPPER BUNCH | | 0 |
| | 27577 | WHEELS OF FIRE | 1985 | 19,360 |
| | 26459 | WHEN DREAMS COME TRUE | 1985 | 0 |
| | 23140 | WHEN THE CIRCUS CAME TO TOWN | 1981 | 0 |
| | 19481 | WHEN THE LEGENDS DIE | 1972 | 0 |
| | 20152 | WHEN THE NORTH WIND BLOWS | 1974 | 926,808 |
| S | 06911 | WHEN THE STARS COME OUT | | 8,074 |
| | 23521 | WHEN TIME RAN OUT | 1980 | 0 |
| | 16744 | WHERE DANGER LIVES | 1950 | 0 |
| | 17557 | WHERE DOES IT HUPT? | 1972 | 0 |
| | 16747 | WHERE EAGLES DARE | 1969 | 5,703,384 |
| | 26644 | WHERE THE BOYS ARE '84 | 1984 | 0 |
| | 26025 | WHERE THE BUFFALO ROAM | 1980 | 0 |
| | 22757 | WHERE THE LADIES GO | 1980 | 0 |
| | 19755 | WHERE THE RED FERN GROWS | 1974 | 0 |
| | 21740 | WHICH WAY IS UP? | 1977 | 607,082 |
| | 16768 | WHICH WAY TO THE FRONT? | 1971 | 0 |
| | 22940 | WHISPERING DEATH | 1971 | 0 |
| | 16783 | WHISPERING SKULL, THE | 1944 | 0 |
| | 16784 | WHISPERING SMITH | 1948 | 14,543 |
| | 22182 | WHITE BUFFALO, THE | 1977 | 97,880 |
| | 19212 | WHITE LIGHTNING | 1973 | 7,414 |
| | 29372 | WHITE NIGHTS | 1985 | 5,130 |
| | 24554 | WHITE WATER REBELS | 1983 | 1,798 |
| | 20936 | WHO IS HARRY KELLERMAN AND WHY IS HE SAYING THOSE | 1971 | 0 |
| | 21797 | WHO IS KILLING THE STUNT MEN? | 1977 | 10,614 |
| | 18915 | WHO IS THE BLACK DAHLIA? | 1975 | 0 |
| | 19991 | WHO KILLED THE CENTERFOLD MODEL? | 1977 | 21,959 |
| | 16850 | WHO SLEW AUNTIE BOO? | 1972 | 956 |
| | 23789 | WHO'LL STOP THE PAIN | 1978 | 0 |
| | 16860 | WHO'S AFRAID OF VIRGINIA WOOLF? | 1966 | 0 |
| | 16861 | WHO'S BEEN SLEEPING IN MY BED? | 1963 | 0 |
| S | 15143 | WHO'S THE BOSS? | | 15,727,700 |
| | 26066 | WHOLLY MOSES | 1980 | 23,630 |
| | 25880 | WHOSE LIFE IS IT ANYWAY? | 1981 | 3,353 |
| | 16873 | WICKED CITY, THE | 1950 | 0 |
| | 25833 | WICKED LADY, THE | 1983 | 0 |
| S | 20269 | WIDGET | | 31,862 |
| | 19627 | WIDOW | 1976 | 0 |
| | 20823 | WILBY CONSPIRACY, THE | 1975 | 67,394 |
| | 21270 | WILD AND WOOLY | 1978 | 0 |
| S | 02933 | WILD BILL HICKOK | | 1,680 |
| | 16910 | WILD FRONTIER, THE | 1947 | 0 |
| | 21895 | WILD GEESE, THE | 1978 | 278,348 |
| | 26615 | WILD HORSES | 1985 | 50,926 |
| S | 01511 | WILD KINGDOM | | 31,598 |
| | 26920 | WILD LIFE, THE | 1984 | 72,754 |
| | 16935 | WILD NORTH, THE | 1952 | 1,061,938 |
| | 16944 | WILD ROVERS | 1971 | 3,680 |
| | 30100 | WILD THING | 1987 | 59,914 |

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| | | 22089 WILD WILD WEST REVISITED, THE | 1979 | 6,632 |
| | | 24425 WILD WOMEN OF CHASTITY GULCH, THE | 1982 | 3,276 |
| S | 01512 | WILD, WILD WORLD OF ANIMALS | | 4,567 |
| S | 01330 | WILD, WILD, WEST, THE | | 2,268,242 |
| | 27512 | WILDERNESS FAMILY PART 2 | 1978 | 21,650 |
| | 16968 | WILL PENNY | 1968 | 8,226 |
| | 23934 | WILL, G. GORDON LIDDY | 1981 | 0 |
| | 16970 | WILLARD | 1971 | 428,358 |
| S | 17671 | WIN, LOSE OR DRAW | | 219,993 |
| | 16976 | WINCHESTER .73 | 1967 | 0 |
| | 16977 | WIND ACROSS THE EVERGLADES | 1958 | 285 |
| | 26486 | WIND IN THE WILLOWS, THE | 1985 | 4,576 |
| | 21794 | WINDS OF KITTY HAWK, THE | 1978 | 0 |
| | 27798 | WINDWALKER | 1980 | 6,156 |
| | 16991 | WINGS OF EAGLES, THE | 1957 | 1,099,834 |
| | 18782 | WINNER TAKE ALL | 1975 | 0 |
| | 17009 | WINTER KILL | 1974 | 1,045,648 |
| S | 20591 | WINTER SPORTSCAST | | 0 |
| | 21620 | WINTERHAWK | 1976 | 4,985 |
| | 26721 | WISE GUYS | 1986 | 19,150 |
| | 33533 | WITCHTRAP | 1989 | 0 |
| | 17032 | WITH A SONG IN MY HEART | 1952 | 3,683 |
| | 17035 | WITH SIX YOU GET EGGROLL | 1968 | 32,722 |
| | 21409 | WITH THIS RING | 1978 | 0 |
| | 26493 | WITHOUT A TRACE | 1983 | 19,251 |
| S | 97452 | WITNESS TO SURVIVAL | | 23,897 |
| | 22976 | WIZ, THE | 1978 | 0 |
| S | 08329 | WKRP IN CINCINNATI | | 740,343 |
| S | 15144 | WOLF ROCK TV | | 5,186 |
| | 25211 | WOLFEN | 1981 | 51,856 |
| | 21415 | WOMAN CALLED MOSES, A | 1978 | 21,290 |
| | 27538 | WOMAN IN RED, THE | 1984 | 105,196 |
| | 17104 | WOMAN OF THE YEAR | 1942 | 0 |
| S | 16227 | WOMAN'S PLACE, A | | 0 |
| | 21940 | WOMEN AT WEST POINT | 1979 | 0 |
| | 17146 | WOMEN OF THE PREHISTORIC PLANET | 1966 | 0 |
| | 22931 | WOMEN'S ROOM, THE | 1980 | 14,682 |
| | 20826 | WON TON TON, THE DOG WHO SAVED HOLLYWOOD | 1975 | 0 |
| | 17153 | WONDER MAN | 1945 | 50,340 |
| S | 07411 | WONDER WOMAN | | 0 |
| | 17154 | WONDER WOMAN | 1974 | 209,490 |
| | 17155 | WONDERFUL COUNTRY, THE | 1959 | 1,743 |
| S | 16118 | WONDERFUL WORLD OF DISNEY | | 1,264,375 |
| S | 01656 | WOODY WOODPECKER & FRIENDS | | 1,414,202 |
| | 23133 | WORD OF HONOR | 1980 | 8,916 |
| S | 98829 | WORKING ON THE DREAM | | 3,852 |
| | 33097 | WORKING TRASH | 1990 | 20,324 |
| | 25209 | WORLD ACCORDING TO GARP | 1982 | 97,235 |
| S | 14295 | WORLD CHAMPIONSHIP WRESTLING | | 25,543,759 |
| S | 92909 | WORLD CUP SOCCER | | 0 |
| S | 06551 | WORLD CUP-SKIING | | 12,670 |
| S | 16912 | WORLD JET SKI FINALS, THE | | 0 |
| S | 16541 | WORLD OF AUDUBON SPECIALS | | 1,065,143 |

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| P | | | | |
| S | 93657 | WORLD OF DIFFERENCE | | 7,024 |
| | 26926 | WORLD OF DRACULA | 1979 | 10,336 |
| | 17181 | WORLD OF HENRY ORIENT, THE | 1964 | 9,578 |
| S | 18960 | WORLD OF HORSES, THE | | 0 |
| | 24399 | WORLD'S GREATEST ATHLETE, THE | 1973 | 13,202 |
| S | 19365 | WORLD'S GREATEST STUNTS! A TRIBUTE TO HOLLYWOOD ST | | 228,473 |
| S | 95899 | WOUNDED BEARS | | 0 |
| | 19969 | WRATH OF GOD, THE | 1972 | 759,204 |
| S | 06555 | WRESTLING'S GREATEST HITS | | 1,011,194 |
| | 17203 | WRONG MAN, THE | 1956 | 0 |
| S | 20307 | WWF SUPERSTARS OF WRESTLING | | 1,328,937 |
| S | 20310 | WWF WRESTLING CHALLENGE | | 943,637 |
| S | 20311 | WWF WRESTLING SPOTLIGHT | | 273,328 |
| | 30848 | X MAN WITH X-RAY EYES, THE | 1963 | 0 |
| | 57820 | YA SONOS HOMBRES | | 2,078 |
| | 17235 | YANKEE DOODLE DANDY | 1942 | 2,410 |
| | 23482 | YANKS | 1979 | 0 |
| | 17243 | YEAR 2889 | 1965 | 0 |
| | 25881 | YEAR OF LIVING DANGEROUSLY, THE | 1983 | 7,096 |
| | 27496 | YEAR OF THE DRAGON | 1985 | 1,190,331 |
| | 25919 | YELLOWBEARD | 1983 | 0 |
| | 17265 | YELLOWSTONE KELLY | 1959 | 22,028 |
| S | 06558 | YELLOWSTONE: 4 SEASONS AFTER THE FIRE | | 24,237 |
| | 27479 | YENTL | 1983 | 6,858 |
| | 56976 | YERBA SANGRIENTA | | 0 |
| S | 06562 | YES, MINISTER (COMEDY) | | 5,904 |
| S | 07441 | YES, VIRGINIA THERE IS A SANTA CLAUS | | 1,245 |
| | 20083 | YESTERDAY'S CHILD | 1977 | 0 |
| S | 95994 | YO COMPRO A ESA MUJER | | 201,776 |
| | 56150 | YO Y MI MARIACHI | | 0 |
| S | 18259 | YOGI AND THE INVASION OF THE SPACE BEARS | | 8,116 |
| S | 17904 | YOGI BEAR | | 2,778,449 |
| S | 98451 | YOGI BEAR AND THE MAGICAL FLIGHT OF THE SPRUCE GOO | | 6,670 |
| S | 09705 | YOGI'S FIRST CHRISTMAS | | 29,820 |
| | 18213 | YOGI'S GREAT ESCAPE | 1987 | 22,536 |
| | 29555 | YOU CAN'T HURRY LOVE | 1988 | 13,998 |
| | 17300 | YOU CAN'T TAKE IT WITH YOU | 1938 | 0 |
| | 17318 | YOU'LL NEVER SEE ME AGAIN | 1973 | 0 |
| | 17395 | YOU'RE A BIG BOY NOW | 1967 | 0 |
| | 27801 | YOUNG AND FREE | 1979 | 10,204 |
| | 17329 | YOUNG AT HEART | 1954 | 44,123 |
| | 19476 | YOUNG BILLY YOUNG | 1969 | 7,408 |
| | 17352 | YOUNG IN HEART, THE | 1938 | 0 |
| | 17357 | YOUNG LIONS, THE | 1958 | 2,216 |
| | 28397 | YOUNG LONER, THE | 1968 | 8,888 |
| S | 07900 | YOUNG PEOPLE'S SPECIALS | | 0 |
| | 17369 | YOUNG PHILADELPHIANS, THE | 1959 | 0 |
| | 21411 | YOUNG RUNAWAYS, THE | 1977 | 0 |
| S | 20233 | YOUNG SAMSON | | 2,347 |
| | 17374 | YOUNG SAVAGES, THE | 1961 | 852 |
| S | 16366 | YOUNG UNIVERSE | | 771 |
| | 18955 | YOUNG WAR LORD, THE | 1975 | 1,286 |
| | 26734 | YOUNG WARRIORS | 1983 | 32,900 |

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| T Y P | BIB CODE | Property-Title | Rel- Year | Household Viewing Hours |
|-------------|-------------|------------------------------------|--------------|-------------------------------|
| | 27499 | YOUNGBLOOD | 1986 | 32,032 |
| | 17410 | YOURS, MINE AND OURS | 1968 | 87,804 |
| S | 04844 | YUGOSLAVIAN SHOW | | 0 |
| | 17421 | YUKON VENGEANCE | 1954 | 0 |
| S | 96141 | YURI 'LA ISLA DEL SOL' | | 0 |
| | 25613 | ZANY ADVENTURES OF ROBIN HOOD, THE | 1984 | 0 |
| | 26244 | ZAPPED! | 1982 | 112,570 |
| S | 20059 | ZAZOO U | | 28,095 |
| | 17433 | ZEPELIN | 1971 | 0 |
| | 27746 | ZERO BOYS | 1986 | 3,708 |
| | 27860 | ZONE TROOPERS | 1985 | 22,930 |
| | 28674 | ZOO GANG, THE | 1985 | 0 |
| S | 20830 | ZOO LIFE WITH JACK HANNA | | 730 |
| S | 03252 | ZORRO'S BLACK WHIP | | 0 |
| | 24402 | ZORRO, THE GAY BLADE | 1981 | 27,158 |
| | 21573 | ZUMA BEACH | 1978 | 9,150 |

Testimony of Marsha E. Kessler

Summary of Experience

Since 1977 my profession has been the collection and distribution of cable television royalties in the United States. I was a founding member of the division within the Copyright Office responsible for collecting the cable royalties. In that capacity I became thoroughly familiar with the compulsory license for cable systems, i.e. Section 111 of the Copyright Act which addresses cable system royalty fee liability for the carriage of broadcast signals.

In addition to knowledge of the compulsory license, I was required to interpret Section 76 of the Federal Communications Commission ("FCC") regulations, in particular the rules governing cable system carriage of television broadcast stations (76.57 through 76.63). From these referenced sections I became knowledgeable about signal carriage concepts such as "35-mile specified zones," "significantly-viewed," and "grade B contours."

Since 1982, I have been employed by Motion Picture Association of America ("MPAA") where my familiarity with the compulsory license and with FCC rules and regulations has been a primary tool in the representation of Program Supplier interests. My most significant responsibility at MPAA is the allocation of the royalty fund to the over 100 companies we represent.

In addition to coordinating the payment of royalties, I have had a number of opportunities to appear as a witness before the Copyright Royalty Tribunal ("CRT"). My testimony has focused on primarily on MPAA's use and interpretation of the compulsory license and FCC rules and regulations. I have also testified before the Canadian Copyright Board with respect to similar issues.

Once a year, I assist companies in the filing of their claims at the CRT. During the year, I provide other assistance to and representation of our claimant companies as needed.

Purpose of Testimony

The purpose of my appearance here today is (1) to explain my involvement in the process that goes into producing the special diary study and the new meter study that will be offered as part of Program Suppliers' case, including both the determination of distant v. local cable carriage and the assigning of television programming to various categories; (2) to describe the data provided by the diary-based study; (3) to discuss how MPAA uses the diary-study data, including a description of household viewing hours; and (4) to report on MPAA's decision to include a meter-based study as part of this year's presentation to the Tribunal.

I will also provide some background information regarding material to be presented by our witness from Twentieth Century Fox.

The 1990 Special Studies

Program Suppliers' 1990 case includes data from two separate studies both of which measure television station viewing in distant cable households (CHH). One is a diary-based study; the other is a meter-based study. "Diary-based" means that the distant cable viewing data upon which we rely were derived from diaries completed by television households selected by the A.C. Nielsen Company. "Meter-based" means the distant cable viewing data were derived from meters placed in television households selected by Nielsen.

The Diary-Based Study

For over a decade, MPAA has annually commissioned a special diary-based study from the A.C. Nielsen Company to help us perform our cable copyright work. The diary study is the pivot upon which virtually every cable copyright project we have ever undertaken has turned -- e.g. our presentations before the Tribunal; the calculation of individual Program Supplier shares of the royalty funds; and the preparation of exhibits in infringement cases. Absent the diary study, we would have no basis upon which to conduct any of our cable royalty-related activities. It is my expectation that we will continue to commission this study in the future.

The diary study is actually the melding two types of data -- broadcast and viewing. "Broadcast" refers to the identification of non-network programs aired by television stations included in the study ("sample stations"). "Viewing" pertains to counting the number of cable households located outside a sample station's local market who watch a particular program on that station. The study thus addresses the primary focus of the compulsory license - i.e. cable system exposure of copyrighted programs outside the television market in which the work was originally licensed.

The 1990 diary-study results were derived from the compilation of data from two separate sources -- TV Data ("TVD") and A.C. Nielsen ("Nielsen"). Nielsen provided distant signal viewing and TVD provided television station program schedules. A third company, Cable Data Corporation ("CDC" or "Cable Data"), merged the two data bases and computed household viewing hours.

The first step in the process is determining the stations to be measured by Nielsen. The data from which the selection was made were provided to MPAA by Cable Data. The selection of the sample stations for 1990 was made by Allen Cooper of MPAA, and his testimony will address the criteria used to derive the sample.

Nielsen relies on diaries completed by cable households in

order to determine distant viewing. Nielsen places these diaries randomly throughout the country. The data are collected from the diaries primarily for many reports unrelated to the MPAA Study.

The raw diary data make no distinction between "local" and "distant" CHH. For purposes of royalty distribution, our concern is distant signal viewing, so the diary information has to be adjusted to exclude local viewing. It was my task to advise Nielsen of the areas in which each sample station's cable system viewing was considered local. This was done on a county-by-county (or in some cases, partial county) basis. I informed Nielsen of those counties that are considered local for a particular station. Nielsen excluded all diaries from those counties in its analysis, so that the resulting count represented distant signal viewing only.

Exhibit _____ (MEK-1) describes the process by each station's distant viewing areas were determined. As the exhibit explains, the analysis of commercial stations' local areas depends on the market to which the station is licensed. A different approach is taken for noncommercial stations. The review described in this exhibit was undertaken for each station in the sample.

The data furnished to MPAA by Nielsen consisted of distant cable viewing to each sample station on a quarter-hour (QH) by QH basis. Due to the fact that the availability of Nielsen's diary data for all television markets is limited to the months of February, May, July and November, our study is also limited to data for those months. The time periods covered were 6:00 am to 2:00 am the following day.

Thus far, the material I have presented pertains to the viewing side of the project - i.e. the process by which Nielsen determines how many distant CHH watched a particular television station at a particular time. The next step is to determine what those distant CHH were watching. This is that facet of the project to which I earlier referred as "broadcast" data.

Beginning in late 1989 and for purposes related to our distribution of funds to represented claimants, MPAA began purchasing television station program schedules from a company known as TV Data. TVD supplies weekly television station schedules to newspapers for use in their Sunday supplements.

TVD sent Cable Data computer tapes with the schedules of the sample stations. The schedules were also on a QH-by-QH basis so that the TVD programming could be merged with the Nielsen viewing. The data base now consists of two elements, programs and their distant cable viewing. It is important to note that the broadcast and viewing data are limited to non-network programming because network programming is not compensable under Section 111.

Next, according to instructions from MPAA, Cable Data began an examination of each program in the data base. The purpose of examining the programs was to assign each program to one of the Tribunal's programming categories, based on the definitions established in prior proceedings - e.g., local, syndicated, devotional, sporting event, non-commercial programming, etc. Assigning all the programming to the various categories makes it possible to measure each category's distant cable usage relative to that of the other categories. In other words, it then will be possible to evaluate questions such as, "What was the level of distant cable viewing of syndicated programs compared to that of local shows?" and so forth.

Many programs appear in the study year after year and therefore do not need to be reviewed anew. However, there are many new programs that show up each year, and each must be researched in the available resources to determine its appropriate category.

The categorization of programs in the 1990 diary study was undertaken by Cable Data Corporation. Resources at the company's disposal included publications such as TV Guides from the applicable station and date. Arbitron's Television Syndicated Program Analysis ("TSPA") and Nielsen's Report On Syndicated Programs ("ROSP"), pages from which are shown in Exhibits _____ and _____, (MEK-2 and 3) were particularly good for identifying syndicated programming. One of our essential publications are the Television Programming Source Books (which we call "the BIB books") for series and feature films. Exhibits _____ and _____ (MEK-4 and 5) are pages from these books.

Another resource that is sometimes helpful in identifying local programs are the claims filed by the sample stations at the CRT. I reviewed a number of the claims filed by the sample stations and made notes of the local programming claimed by those stations. I made copies of those notes available to both Cable Data Corporation and to Nielsen.

For the first time this year, the CDC staff had access to TV Data's system of categorization -- which was to some extent helpful in assigning program types. Exhibit _____ (MEK-6) contains TVD's categorization criteria. TVD's criteria differ from the Tribunal criteria, and consequently the TVD categorization had to be adjusted to match the Tribunal's definitions.

Exhibit _____ (MEK-7) is a copy of the program categorization guide MPAA provided to CDC to help them to assign a program type to each show. The categories represent five of the claimant groups appearing before the Tribunal -- local (for U.S. Broadcasters), syndicated series and non-network movies (for Program Suppliers), devotional (for Devotional Broadcasters), non-commercial (for PBS) and sports (for Joint Sports). There is an additional category called "other" representing programming about which no information

can be gleaned.

The categorization of programs is a thorny task. A cursory review of Exhibits _____ and _____ (MEK-6 and 7) will immediately reveal the challenges (read headaches) encountered when setting out to assign programs to individual categories. The Tribunal has defined seven unique categories of non-network programming for its distribution purposes -- local, series, devotional, movies, sports, non-commercial, and other. The TVD document reports some 36 program types including four different divisions of movies, six categories of sports, three kinds of specials, etc. TVD categorization offers no allusion to local programming so that it is impossible to distinguish which sports, devotional and news programs are local and which are not. Even with all the resources available -- TV Guides, ratings publications, directories, other companies' systems of cataloging programs, calling the station etc. -- categorization consistent with the Tribunal's needs is not and cannot be counted on to be a smooth-flow process.

Some of the work is easy: everyone can figure out that "Little House on the Prairie" is a series and "Casablanca" is a movie. Most sporting events are easy, too: Atlanta Braves baseball games are clearly sports for Tribunal purposes as is NBA basketball. But what about some (but not all) of the wrestling on station WTBS or a show like "Gorgeous Ladies of Wrestling (GLOW)" featuring women wrestlers? It turns out that wrestling, which I think of as a sport, is not a sport for royalty distribution purposes. In the example given above, a wrestling program can be local or syndicated, but not a sporting event. Likewise, many other sporting events e.g. golf, car racing, skiing, volleyball, boxing, horse racing, etc. aren't sports for Tribunal purposes. Most are syndicated and some are local. Frequently we find local bowling. So, a rose is not a rose is not a rose.

Another example of the difficulties faced in categorization are programs affiliated with entities such as National Geographic or Jacques Cousteau. The National Geographic and Jacques Cousteau series can be found on commercial and non-commercial stations, so some of them are grouped with the PBS category and others are assigned to the syndicated series category.

Still another illustration has to do with the devotional category of programs i.e. syndicated programs of a religious them or religious nature. Some programs cause no difficulties: e.g. "Expect A Miracle with Oral Roberts" and "The Old Time Gospel Hour." However, many stations broadcast a religious service entitled "Mass For Shut-Ins." The facts that 1) this program is of a religious nature, and 2) the same title appears on multiple stations, would tempt an inexperienced reviewer to assign "Mass For Shut-Ins" to the devotional group. However, our experience over the years has been that these programs are individually produced for the station which airs them and that the services are broadcast

only by that station. Therefore, for royalty distribution purposes, "Mass For Shut-Ins" is not devotional but rather local.

Another example of a typical anomaly in the categorization of devotional programs is a program entitled "World Vision." Before doing any research, the reviewer knows one or two things about this program. One is that the program appears on multiple stations. The second thing the reviewer may know is that MPAA represents a Program Supplier claimant named Worldvision. The speculation arises, "Could World Vision be associated in any way with the syndicator Worldvision and might this be a one of that company's programs?" (This actually happened and the program temporarily was credited to the Program Supplier Worldvision.)

At the time I was writing this paper, and by chance, I had in my office a small description of World Vision, Inc. The literature indicates it "is a non-profit, Christian humanitarian agency which ministers to children and families, provides emergency aid, fosters self-reliance, furthers evangelism, strengthens Christian leadership, and increases public awareness of poverty around the world." It is my own personal knowledge that World Vision, Inc. is connected with the television program "World Vision." The program is a vehicle for raising financial support for the agency's mission projects around the world. It is filmed on-site and focuses on people in various parts of the world in need of food, education, health care, etc.

What would Solomon do with this baby? The program "World Vision" is distributed to multiple stations, so it clearly is a series. But is it a Program Supplier series or a Devotional series? The program has the character of missionary work and is associated with an organization whose stated mission is based in Christianity and whose focus is on evangelism and Christian leadership. This suggests that the program might be considered devotional. But the fund-raising, documentary aspect of the program conflicts with the requirement that a devotional series be religious or spiritual in nature. We currently categorize "World Vision" and other such programs as syndicated series. However, Program Suppliers are not wedded to this decision and would not object if the Tribunal were to instruct us otherwise. To my knowledge, there are no claimants either for the "World Vision" program or for any of the other similar shows.

One last example illustrating the difficulties in program categorization has to do with news programs. News programs come in a variety of formats and they ultimately are assigned to one of three categories - local, syndicated or PBS. Many local news programs are easily identifiable because the name of the program provides a clue: e.g. "Channel 9 Eyewitness News."

However, there is another group of news and news-like programs whose category is not so obvious, for example "MacNeil, Lehrer,"

and "Headline News." These programs cover current events and appear on multiple stations. However, the former is broadcast by non-commercial stations, and the latter by commercial stations. Therefore, the first is assigned to the PBS category whereas the second is grouped with syndicated series.

Assigning television programs to the Tribunal-defined categories sometimes requires the suspension of every-day logic, rationale and experience to accommodate a system particular to the royalty distribution process. Church services aren't devotional. Sports aren't sports. Cultural and documentary programming aren't educational. It is a difficult and confusing framework within which to work, and care must be taken to be objective so that programs are properly credited.

Once the categorization has been completed, the diary study is ready for interpretation and analysis. The broadcast and viewing components had been merged. We now know the names of the programs that were broadcast and what kind of program each was, and we know how many distant cable households watched each one. It is now time to evaluate the relative share represented by each category of programming. In order to do this, we calculated household viewing hours ("HHVH").

HHVHs evaluate a program numerically, taking into account both the amount of broadcast time in QH measurements and the number of distant cable households per quarter hour the show achieved. The formula is as follows:

$$(QH/4) * \text{average distant CHH}$$

Descriptively, we would say the formula: Add up all the quarter hours a particular program was broadcast in an individual time slot. Divide that number by four in order to express the number in terms of hours. Multiply the hours by the average number of distant CHH that viewed the program. The result is the amount of distant signal viewing (HHVH) achieved by the program.

Here is how the formula works:

Say, for example, on a particular date at a certain time, station WBDY ran a one-hour (i.e. 4 quarter hours) show that was viewed as follows:

| <u>Unit</u> | <u># QH</u> | <u># Distant CHH</u> |
|-------------|-------------|----------------------|
| 1st QH | 1 | 30,000 |
| 2nd QH | 1 | 31,500 |
| 3rd QH | 1 | 31,600 |
| 4th QH | <u>1</u> | <u>32,000</u> |
| | 4 | 31,275 (average) |

HHVH for the program for that program on that station at that time slot would be calculated as follows:

$$(4 \text{ QH}/4) * 31,275 = 31,275 \text{ HHVH}$$

Once a numerical value has been calculated for all programs in the Study, the relative shares of the different kinds of programming can then be determined. The QH and distant CHH figures alone can each compare the relative shares of the different categories of programming only in terms either of broadcast time (QH) or of viewing (distant CHH), but not both at the same time. The HHVH formula acknowledges both components, amount of broadcast time and amount of viewing, as critical factors in the evaluation of a group of programs' relative worth. Using the HHVH numbers, Program Suppliers can assess the standing of our programs (in terms of both time and viewing) in relation to the programs of the other groups combined.

Exhibit _____ (MEK-8)) provides the results of the 1990 diary study. The data are grouped, first alphabetically by station, then by program type, then alpha by program within each category except movies. At the end of each station's entry is a summary by program type showing amount of broadcast QH and distant cable viewing. The last page sums all stations' programming according to type and, for each type, shows the amount of time and distant signal viewing, expressed in HHVH. Allen Cooper will include an interpretation of the data in his testimony.

The Meter-Based Study

MPAA has offered the diary-based study as our primary piece of evidence in almost every Phase I presentation we have made here at the Tribunal. Although the diary study has been generally well-received and has played an important role in the Tribunal's assessment of the parties' claims, it has not gone without criticism.

Two of these criticisms have been 1) the accuracy of the viewing data as reported in the diaries and as transcribed from

diary to computer, and 2) the time periods included in the study.

In its 1989 Final Decision, the Tribunal indicated, "...we would like to explore further whether metered viewing can be used in a valid way." As a result of these criticisms and of the Tribunal's desire to look at meter-gathered data, Program Suppliers have commissioned for the first time a meter-based study to augment our 1990 case before the Tribunal.

In its 1989 Final Decision, the Tribunal indicated it was concerned about the "multitude of errors that can occur using the diary method." The type of errors that were the focus of concern were possible inaccuracies in the diary respondents' reporting what they actually watched, and possible errors in process of coding the diary information and transferring the data to computer.

It is Program Suppliers' belief that the error rates were minimal rates and had no effect on the overall results. This belief was supported by minuscule standard errors. The standard error rates in the 1989 diary study were plus/minus 0.096% for series; plus/minus 0.098% for movies; and plus/minus 0.084% for all other programming.

Nonetheless, Program Suppliers have sought to address concerns regarding diary-based viewing by using data collected by meters electronically connected to television sets instead of diaries completed by viewers. Mr. Lindstrom of A.C. Nielsen will provide in-depth information regarding the process of gathering data via meters.

The second area of criticism of the Nielsen viewing studies had to do with the time periods included in the diary-based study. Perhaps a little background and history may be helpful.

Nielsen gathers diary-based data from all television markets for the months of February, May, July and November ("4-cycle data"). For some additional markets, Nielsen also collects diary data for the months of January and/or October so that for a group of stations there are data for up to 6 months out of the year ("6-cycle data").

In early distribution proceedings, Program Suppliers offered 4-cycle data to support our claim. The other parties and the Tribunal were concerned that 4 months' worth of data were not a sufficient basis for determining distant signal use of television programming for an entire year.

Subsequently, and in response to this concern, Program Suppliers added the one or two additional months whenever the data were available. It was and is our belief that the more data that are included, the more accurate any measurement is. The 6-cycle data were included in our cases for 1983 and 1989.

In its Final Decision for 1989, the CRT felt that the "two additional cycles were unusable for Tribunal purposes," and the agency limited its decision-making process to 4-cycle data. In light of this observation, Program Suppliers have limited the data presented in the 1990 meter study to 4 months.

In terms of the logistics of the meter study, nearly all of the work was done by Nielsen or by entities other than MPAA. Cable Data Corporation supplied Nielsen with listing of stations carried as distant signals during 1990 from which Nielsen drew the sample. As an aid to program categorization, CDC also supplied Nielsen with a tape of television station programming for stations that were in both the diary- and meter samples. Nielsen selected the sample, categorized the programming, and will present the results.

The two aspects of the meter study in which I participated were in the classification of counties as distant or local to the stations in the meter sample and the providing of categorization guidelines to Nielsen.

With respect to the county evaluations, I used the same process to analyze the meter-sample stations as I have described for the diary-sample stations. Insofar as the categorization is concerned, I have enclosed a copy of a letter to Nielsen commenting on various issues in categorization. A copy of that letter is included in this testimony as Exhibit _____ (MEK-9).

Comment On The Diary- and Meter-based Studies

Both the meter and the diary studies have the same objective - to report and measure the actual use of television station programming by distant cable viewers. In my judgement, both studies perform well in that regard. The studies do not report opinions. The studies are not analyses of what the consumers of television programming wished they could view or thought ought to be available.

The studies quantify usage of the programs actually available and offer a method to measure the relative use (viewing) of one program over another, e.g. the use of sports programming compared to devotional programming or the use of local programming compared to non-commercial programming. It is my conviction that either study individually and both studies collectively are an accurate assessment of what television stations chose to broadcast and what, among a plethora of programming, distant cable viewers chose to watch.

Background Work For Program Suppliers' Witness From Fox

In the preparation of Program Suppliers' 1990 case, I had the occasion to discuss the issue of "spill-in," i.e. the effect of distant signal importation of the same program into a local market

with researchers at Twentieth Century Fox. After our conversation, we determined that I would do some preliminary work in this area with respect to the television program "A Current Affair" ("ACA").

The first step of the project was to identify television markets in which ACA was broadcast during 1990. My source for this information were the Nielsen ROSPs for the four 1990 sweep periods. There were a little over 180 markets in which ACA was broadcast during 1990.

After identifying the markets, I looked up each one in the Cable Atlas referred to in Exhibit _____ (MEK-1). Based on eyeballing the various maps, I made a judgment as to whether I thought there might be some relationship between the station in that market and other stations in adjacent markets with respect to distant cable importation. The analysis was similar fashion as the county analysis I did for the diary and meter studies. If I judged there might be a relationship worthy of further investigation, I made a note of the potential distant station and market.

After completing this analysis, I forward the project to Fox for that company's use.

I declare under penalty of perjury that the foregoing is true and correct and of my personal knowledge. Executed on August 16, 1993.

A handwritten signature in cursive script, reading "Marsha E. Kessler". The signature is written in dark ink and features a long, sweeping horizontal line at the end.

Marsha E. Kessler

EXHIBIT

(MEK-1)

Determination of Distant and Local Counties

When determining their royalty payments, cable operators must determine which of the stations they are carrying are local and which are distant. The first thing they do is identify the television market(s) in which the communities served by the cable facility are located. This is because the FCC rules that governed "must carry" (i.e. local) and "may carry" (distant) were based on the television market to which the system is subject. (These rules are no longer in effect; however they continue to serve as basis for determining local/distant carriage).

A system may be subject to one or more of four market designations: Top 50 Markets; Second 50 Markets; Smaller Markets; and/or Outside all Markets. The jargon for describing the Top and Second 50 markets combined is "Top 100 markets" or "Major Markets."

Once the market is determined, similar sets of criteria are then applied with respect to the system's carriage of a television station within that market. These criteria include the station's status as significantly viewed (SV); and/or the market's specified zone; and/or the Grade B contour.

The rules are different for commercial and non-commercial stations.

1. The "Significantly Viewed" Standard

FCC rules provide that if a commercial station qualifies as "significantly viewed" in a county or a community, then a cable system's carriage of that station in that county or community is considered to be "local." There is no direct liability for cable systems' carriage of local signals.

The term "significantly viewed" (SV) refers to a measurement of the extent to which a television station is viewed in non-cable households. Section 76.5(i) of the FCC rules provides the following criteria for the SV standards:

(k) Significantly viewed. Viewed in other than cable television households as follows: (1) for a full or partial network station - a share of viewing hours of at least 3 percent (total week hours), and a net weekly circulation of at least 25 percent; and (2) for an independent station - a share of viewing hours of at least 2 percent (total week hours), and a net weekly circulation of at least 5 percent.

The rules define "share of viewing hours" as the total hours non-cable households viewed the station during the week expressed as a percentage of the total hours that the same households viewed all television stations during the same period. "Net weekly circulation" refers to the number of non-cable households that

viewed the station for 5 minutes or more during the entire week expressed as a percentage of total non-cable households in the survey area.

To determine which counties are SV for a particular station, I refer to the FCC's listing of SV stations as reprinted in Warren Publishing's Cable & Station Coverage Atlas ("Cable Atlas"), a portion of which is included at the end of this exhibit and is labelled Appendix A. The list is organized alpha by state, and then within state, alpha by county.

2. Specified Zone

A commercial television station's "market" is determined by means of a 35-mile circle described about the community to which the station is licensed. A cable system's carriage of that station to subscribers located within that 35-mile radius is considered to be "local." As I indicated before, there is no direct liability for cable systems' carriage of local signals. The circle is sometimes referred to as the "35-mile specified zone."

Appendix B is a page from the 1990 Cable Atlas showing the specified zone of the Denver market. Although it is not obvious from the copy in this exhibit, the circles are of different colors. Red circles are major markets; green circles are smaller markets. Use of the various circles will be explained further in this exhibit.

3. Grade B Contour

Like the 35-mile specified zone, the Grade B contour is a circle, a frequently irregular circle, centered around the television station's transmitter site. "Grade B service" refers to the quality of picture expected to be satisfactory to the median observer at least 90% of the time for at least 50% of the receiving locations. Sometimes, when describing the fact that a station's Grade B includes a particular community, we say the station "throws a Grade B" around such and such a place.

A cable system located in a smaller market is permitted to carry on a local basis (i.e., with no direct royalty liability) any station licensed to another smaller markets whose Grade B encompasses the system. A system located outside all television markets is permitted to carry as local any station within whose Grade B the system is located.

Regardless of the market in which it may be located, a cable system is allowed to carry as a local signal any non-commercial station whose grade B encompasses the community(s) served by the system.

Appendix C is a map from the Stations Volume of the

"Television & Cable Factbook" that shows the Grade B contour of television station KCNC in Denver.

Actual Examples of County Analysis

The county analysis is necessary because the FCC's definition of television markets differs from Nielsen's definition. After the sample stations for the Nielsen diary and meter studies were selected, the next step was to identify counties associated with each station in its Nielsen-defined market. The starting point for the 1990 analysis was Nielsen's "US Television Household Estimates" (September 1990). This publication lists all Nielsen markets, known as "designated market areas" or "DMAs." The DMAs are organized in alphabetical order, starting with Abilene and ending with Zanesville. Each DMA heading includes the counties that Nielsen associates with that individual market.

Appendix D is a page from the booklet which shows the listing for the Denver DMA. As the page indicates, there are 51 counties associated with the Denver DMA.

Because counties considered local to a particular television station by Nielsen may not be the same as those considered local by the FCC, my task was to identify which DMA counties are considered local for royalty purposes so that viewing from those areas can be excluded from the Nielsen studies. Below are examples of the process as actually applied to three television stations included in the 1990 Nielsen diary and/or meter studies.

Major Market Station

Commercial television KCNC is licensed to the major market Denver (Market #32). The analysis begins with defining the Denver DMA counties. As per the Nielsen publication, there are 51 counties assigned to the Denver DMA. (Appendix D)

The easiest way to identify a commercial station's local counties is to look them up in the SV list in the Cable Atlas. If a station is listed as local in a particular county, then I classify that county as local and do not review it any further.

The SV list indicates that KCNC is SV in 25 of the 51 DMA counties:

Adams, CO
Arapahoe, CO
Boulder, CO
Chaffee, CO
Clear Creek, CO
Denver, CO
Douglas, CO
Eagle, CO

Elbert, CO
Garfield, CO
Gilpin, CO
Grand, CO
Jackson, CO
Jefferson, CO
Lake, CO
Larimer, CO

Lincoln, CO
Moffat, CO
Morgan, CO
Park, CO
Routt, CO
Summit, CO

Washington, CO
Weld, CO
Albany, WY

In addition to the 25 DMA counties, KCNC is SV in two non-DMA counties -- Teller, CO. and Laramie, WY. Those two counties were also excluded from the distant viewing analysis.

The final steps for the remaining counties were to look at each county's position with respect to: Denver's specified zone; any other (non-Denver) television markets; and KCNC's grade B contour. In order to do this part of the project, I referred simultaneously to the Denver specified zone (Appendix B) and to the map of KCNC's grade B in the 1990 Factbook (Appendix C).

There were two criteria remaining by which each of the remaining counties could be analyzed. One was to see if any of the non-SV counties were located inside Denver's 35-mile zone. Any such county would be considered local. There were none.

The second criterion was to see if there were any counties located outside all television markets and inside KCNC's grade B. There were a number of counties that were located outside all television markets, e.g. Yuma County, CO. However, none of the "outside-all-markets" stations were located within the grade B, so none could be classified as local.

In the case of KCNC, the remaining 26 DMA counties were all designated distant, which means Nielsen was instructed to measure cable viewing that came from households located in those counties, namely:

Alamosa, CO
Gunnison, CO
Hinsdale, CO
Kit Carson, CO
Logan, CO
Mineral, CO
Phillips, CO
Pitkin, CO
Prowers, CO
Rio Blanco, CO
San Juan, CO
San Miguel, CO
Sedgwick, CO

Yuma, CO
Fallon, MT
Box Butte, NE
Cheyenne, NE
Dawes, NE
Deuel, NE
Keith, NE
Kimball, NE
Campbell, WY
Carbon, WY
Goshen, WY
Niobrara, WY
Platte, WY

It is important to note that any cable viewing attributable to KCNC, other than from counties I have advised Nielsen are local,

will be counted. Unless a county is specifically excluded from the count, all cable viewing to KCNC will be recognized as distant viewing.

Smaller Market Station

Station WLEX is a television station licensed to the smaller television market of Lexington, KY. The distant/local analysis for WLEX follows a similar pattern.

The Nielsen booklet indicates there are 36 counties in the Lexington DMA. (Appendix E)

As in the previous example, I first eliminated as many local counties as I could by identifying the SV stations in the Cable Atlas. (Appendix F) There were 30 such stations:

| | |
|---------------|----------------|
| Anderson, KY | Knott, KY |
| Bath, KY | Lee, KY |
| Bourbon, KY | Lincoln, KY |
| Boyle, KY | Madison, KY |
| Breathitt, KY | Menifee, KY |
| Casey, KY | Mercer, KY |
| Clark, KY | Montgomery, KY |
| Estill, KY | Nicholas, KY |
| Fayette, KY | Owsley, KY |
| Fleming, KY | Powell, KY |
| Franklin, KY | Pulaski, KY |
| Garrard, KY | Rockcastle, KY |
| Harrison, KY | Scott, KY |
| Jackson, KY | Wolfe, KY |
| Jessamine, KY | Woodford, KY |

In addition to the 30 SV DMA counties, there was one non-DMA county -- Robertson, KY -- in which WLEX is SV, making a total of 31 SV/local counties for WLEX. I instructed Nielsen to exclude viewing to WLEX from households located in all 31 counties, because the goal is to measure the station's distant signal viewing. I did not need to look at these counties any further because their local designation had been determined.

I then looked to see if there were any non-SV counties located inside the Lexington specified zone. (Appendix G) Any such county would be considered local. There were none.

Because Lexington is a smaller market, a cable system located in an adjacent smaller market could carry WLEX as a local signal if WLEX's grade B encompassed that county. There are other smaller market counties in the area surrounding Lexington, for example Clay County located within the Beattyville smaller market. But WLEX did not throw a grade B over Clay or any other such county. (Appendix G)

One Lexington DMA county is located outside all markets -- Wayne, KY. Had WLEX thrown a grade B over Wayne, the county would have been considered local. But the grade B fell short of Wayne County, so Wayne was considered distant.

To sum it up, of the remaining 6 DMA counties, all were considered distant:

Clay, KY
Laurel, KY
Perry, KY
Rowan, KY
Russell, KY
Wayne, KY

Nielsen was instructed to include viewing from those counties because that viewing was considered distant.

To reiterate, Nielsen was directed to exclude only viewing from counties I designated local. Cable viewing to WLEX from all other counties in the United States was counted as distant.

Non-Commercial Station

I indicated earlier that the signal carriage rules for non-commercial stations differ from those for commercial stations. The commercial station rules are very simple: any cable community located within a non-commercial station's grade B may carry that station as a local signal. However, nothing is truly easy in this world as the analysis for one non-commercial station, WTVP in Peoria shows:

The starting point for non-commercial stations is the same as that for commercial stations, i.e. defining the Peoria DMA counties from the Nielsen publication (Appendix I). Peoria has 9 DMA counties.

The next step is to look at WTVP's grade B contour. The Factbook does not provide individual station grade B maps for non-commercial stations, so I looked at a map of Illinois which shows the grade B's of all television stations operating in the state. This map, shown here as Appendix J was taken from the Cable Atlas.

One of the frustrations in doing this kind of work is that the maps are often difficult to read. The map of Illinois is a good example because the county lines are not clearly delineated and it is not possible to see clearly where the grade B falls with respect to individual county boundaries. In the case of WTVP, nearly all the designations involved subjective decisions.

In my judgement, four of the DMA counties were clearly within

WTVP's grade B - Mason, Peoria, Tazewell and Woodford Counties, IL. An additional non-DMA county also seemed to be inside the B, Logan, KY. These counties are considered local, and Nielsen was advised not to measure viewing from households located in those counties.

Based on my best judgement, I designated 4 more communities as local for the following reasons:

- Fulton, IL because the grade B generally covered the county and the largest cable community (Canton) was located inside the grade B.
- McLean, IL because the grade B generally covered the county and the largest cable community (Bloomington) fell inside the grade B.
- Marshall, IL because nearly the entire county is inside the grade B.
- Stark, IL because nearly all the communities in the county are inside the grade B.

Because I determined that these were local to WTVP, I asked Nielsen not to measure viewing to WTVP from communities located in those counties.

One DMA county was outside the grade B, Putnam, IL. Nielsen was directed to include cable viewing to WTVP from Putnam County because it is distant to WTVP for royalty purposes. In addition, Nielsen measured viewing to WTVP from any other non-DMA county not specifically classified as local.

Summary

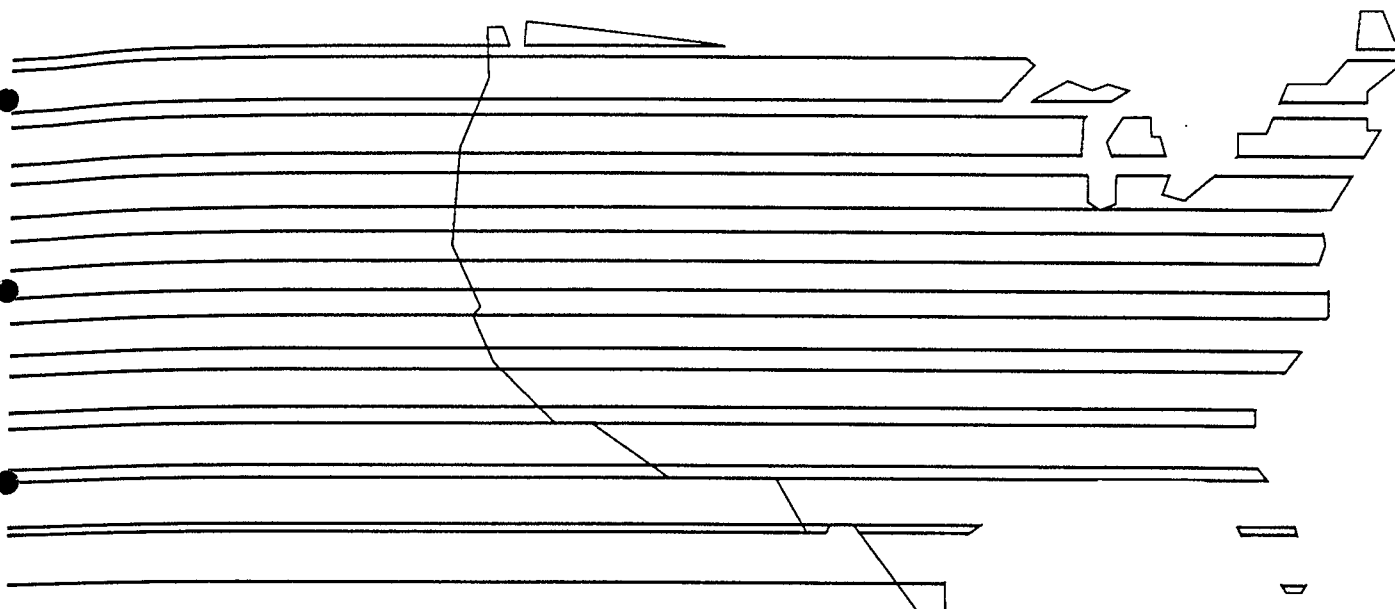
The process described above was applied to all sample stations in both the diary and meter studies. The analysis had to be applied on a station-by-station, county-by-county basis. Again, the objective was to identify all local counties so that Nielsen could be instructed to exclude viewing from those areas. All other viewing to a station was considered distant, therefore, was counted in the Nielsen analysis.

EXHIBIT

(MEK-2)

ARBITRON

T H E A R B I T R O N C O M P A N Y



Television Syndicated Program Analysis

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Program Totals

| BEST OF NATIONL GEOGRAPHIC | | | | | | | SYNDICATED PROGRAM ANALYSIS | | | | | | | | | | |
|------------------------------------|----------------------|-----------------------------|-----|-----|---------------------|---------------------------------------|-----------------------------|--|------|--------------|------|--------------|------|--------------|------|--------------|------|
| 49 | MARKETS TELECASTING | | | | | DISTRIBUTOR GENESIS ENTERTAINMENT | | | | | | | | | | | |
| 49 | STATIONS TELECASTING | | | | | PROGRAM TYPE NATURE/WILDLIFE TRAVELOG | | | | | | | | | | | |
| 44 | PREVIOUS SPA'S | | | | | PROGRAM DURATION 60 MINUTES | | | | | | | | | | | |
| NOV 71 | FIRST SPA | | | | | NETWORK AFFILIATION % 18.6 | | | | | | | | | | | |
| DAYPART IN WHICH TELECAST BEGAN | | ALL STATIONS NUMBER TVHH | | | TOTAL TVHH (000) | PCT CVG | NO. STNS | AGGREGATE TSA PROGRAM TOTALS FOR HOME STATIONS | | | | | | | | | |
| | | | | | | | | WOMEN 18+ | | WOMEN 18-34 | | WOMEN 18-49 | | WOMEN 25-54 | | WOMEN 55+ | |
| | | MKTS | RTG | SHR | | | | TSA (000) | VPHH | TSA (000) | VPHH | TSA (000) | VPHH | TSA (000) | VPHH | TSA (000) | VPHH |
| M-F MORNING 9-12 | | 1 | | | 4 | 2 | 1 | 1 | 25 | | | | | | 1 | 25 | |
| M-F AFTERNOON 12-4 | | | | | | | | | | | | | | | | | |
| M-F EARLY FRINGE 4-6 | | | | | | | | | | | | | | | | | |
| M-F FRINGE 6-7 | | | | | | | | | | | | | | | | | |
| M-F ACCESS 7-8 | | | | | | | | | | | | | | | | | |
| PRIME TIME 8-11 M-SA 7-11 SU | | 12 | 4 | 7 | 738 | 17 | 12 | 536 | 73 | 101 | 14 | 233 | 32 | 240 | 33 | 268 | |
| M-F LT NWS 11-11:30 | | | | | | | | | | | | | | | | | |
| M-F LT NIGHT 11:30-1 | | | | | | | | | | | | | | | | | |
| SA MORNING 8-1 | | 3 | 2 | 7 | 31 | 1 | 3 | 22 | 71 | 6 | 19 | 10 | 32 | 8 | 26 | 13 | |
| SA AFTERNOON 1-4:30 | | 2 | 4 | 12 | 41 | 1 | 2 | 34 | 83 | 9 | 22 | 22 | 54 | 20 | 49 | 11 | |
| SA FRINGE 4:30-8 | | 16 | 7 | 18 | 573 | 8 | 16 | 459 | 80 | 85 | 15 | 178 | 31 | 180 | 31 | 251 | |
| SA LT NIGHT 11-1A | | | | | | | | | | | | | | | | | |
| SU MORNING 8-1 | | 2 | 2 | 10 | 8 | 1 | 2 | 6 | 75 | 1 | 13 | 2 | 25 | 2 | 25 | 4 | |
| SU AFTERNOON 1-4:30 | | 4 | 2 | 8 | 70 | 2 | 4 | 55 | 79 | 5 | 7 | 12 | 17 | 15 | 21 | 39 | |
| SU FRINGE 4:30-7 | | 8 | 5 | 12 | 186 | 4 | 8 | 160 | 86 | 27 | 15 | 61 | 33 | 67 | 36 | 81 | |
| SU LT NIGHT 11-1A | | 1 | 2 | 22 | 11 | 1 | 1 | 8 | 73 | 1 | 9 | 4 | 36 | 4 | 36 | 4 | |
| SU/SA SO/SO | | 49 | 4 | 8 | 1662 | 36 | 49 | 1281 | 77 | 235 | 14 | 522 | 31 | 536 | 32 | 672 | |

ADI Program Totals

| MARKET NAME SIGN ON/SIGN OFF SHARE DAY/TIME/TELECASTS TSA (000) | CALL LETTERS | CH NO AFFIL | LEAD-IN PROGRAM TITLE | ADI | | | | | | | | | | | | | | | | | | | |
|--|-------------------------|----------------------|--|--------------------------------|-----|------------|------------|--|-----|------|-------------|--|------|-------------|--|------|-------------|--|------|-----------|--|------|--|
| | | | | TV HOUSEHOLDS | | | | WOMEN 18+ | | | WOMEN 18-34 | | | WOMEN 18-49 | | | WOMEN 25-54 | | | WOMEN 55+ | | | |
| | | | | RTG | SHR | RTG IDX | SHR IDX | RTG | SHR | VPHH | RTG | SHR | VPHH | RTG | SHR | VPHH | RTG | SHR | VPHH | RTG | SHR | VPHH | |
| COMPETING PROGRAMS | | | | | | | | | | | | | | | | | | | | | | | |
| ALBUQUERQUE SAT 6:00P 3T/C TSA(000) | KGGM | 13 C | | 14S/S 4 11 108 138 22 | | | | 3 12 79 18 | | | | 3 13 29 7 | | | 3 13 54 12 | | | 3 12 40 9 | | | 3 8 19 4 | | |
| SAT 6:00P 3T/C TSA(000) | KGGM+ | 13 C | YR NW NM SA1 | 4 14 5 13 126 163 26 | | | | 3 15 70 4 13 79 20 | | | | 2 13 17 3 16 30 8 | | | 2 14 35 4 15 51 13 | | | 2 13 30 3 14 39 10 | | | 6 18 39 4 10 22 6 | | |
| NWS 4 NW MEX> ACTN 7 NWS 6> INSIDE VIDEO> | KOB + KOAT+ KGSW* | 04 N 07 A 14 F | YR NW NM SA1 NBC SAT NEWS ABC SAT NEWS SUPERBOY | 5 16 9 25 8 22 2 4 | | | | 4 17 73 7 27 82 6 22 75 1 5 67 | | | | 2 13 15 4 21 18 4 21 20 1 4 22 | | | 2 15 35 6 26 45 4 18 36 2 7 67 | | | 2 14 31 7 29 45 4 16 30 2 7 67 | | | 7 21 38 12 29 35 11 30 36 1 2 11 | | |
| BAKERSFIELD WED<10:00P 1T/C TSA(000) | KGET* | 17 N | | 21S/S 6 21 162 263 13 | | | | 5 26 88 11 | | | | | | | | | | | | | | | |
| CHINA BEACH WISEGUY ARSENIO HALL | KBAK* KERO* KDOB* | 29 A 23 C 45 I | DEAR JOHN ANYTH BUT LV JAKE-FATMAN BIG MOVIE | 8 14 9 20 5 12 4 9 | | | | 6 12 77 8 24 71 2 7 42 2 6 86 | | | | | | | | | | | | | | | |
| BOSTON M-F 2:00P 15T/C TSA(000) | WQTV* | 68 I | | 1S/S 1 5 13 4 | | | | 16 1 | | | | | | | 4 | | | 4 | | | 12 | | |
| LIFE TO LIVE DAYS LIVES AS WRLD TRNS | WCVB WBZ WNEV | 05 A 04 N 07 C | 1 NORWAY ST ALL MY CHILD GENERATIONS BOLD-BEAUTFL | 7 24 5 17 4 14 | | | | 7 29 101 4 18 89 4 16 97 | | | | 8 37 43 4 18 30 3 13 26 | | | 7 34 68 4 18 49 3 15 50 | | | 6 30 52 4 18 41 3 14 41 | | | 6 22 32 5 18 37 5 19 47 | | |
| BUFFALO SUN 6:00P> 4T/C TSA(000) | WNYB* | 49 F | | 4S/S 1 3 31 38 8 | | | | 1 2 64 5 | | | | 1 6 30 2 | | | 1 3 40 3 | | | 1 3 40 3 | | | 1 2 23 2 | | |
| VARIOUS VARIOUS VARIOUS | WIVB WKBW WGRZ | 04 C 07 A 02 N | DISNEY MOVIE VARIOUS VARIOUS NBC CL BK-SU | 3 10 13 31 10 24 4 10 | | | | 2 7 59 3 36 86 9 23 90 3 9 73 | | | | 3 15 36 3 13 9 5 23 19 2 8 15 | | | 2 13 45 5 19 23 7 29 42 2 7 23 | | | 3 13 45 6 23 26 8 30 45 2 9 31 | | | 20 45 58 11 23 39 4 9 42 | | |
| CHRLSTN-HNTNGTON SAT 7:00P 3T/C TSA(000) | WSAZ | 03 N | | 29S/S 10 21 256 263 57 | | | | 8 22 84 48 | | | | 8 35 28 16 | | | 7 27 46 27 | | | 7 25 41 24 | | | 11 19 36 21 | | |
| HEE HAW STR TK NX GN WHEEL OF FOR> | WCHS WVAH WOWK | 08 A 11 F 13 C | NBC SAT NEWS ABC SAT NEWS MASH-S-W CBS NEWS-SAT | 11 27 10 22 6 14 6 12 | | | | 10 30 89 7 21 75 3 8 50 6 17 94 | | | | 3 18 10 1 6 6 4 19 23 2 9 11 | | | 6 28 34 3 14 25 4 16 40 3 12 31 | | | 7 26 32 4 15 26 4 16 40 4 14 36 | | | 17 32 48 15 27 46 1 2 10 10 20 53 | | |
| CHARLOTTE SAT 7:00P 3T/C TSA(000) | WBTB | 03 C | | 29S/S 7 16 185 200 56 | | | | 4 13 62 35 | | | | 2 10 8 5 | | | 2 10 21 12 | | | 3 12 27 15 | | | 8 15 33 19 | | |
| HEE HAW MAMAS FAMILY> STR TK NX GN | WSOC WCCB* WJZY* | 09 A 18 F 46 I | CBS NEWS-SA> ABC SAT NEWS THE JEFERSNS WAR OF WRLDS | 10 28 12 28 6 14 4 9 | | | | 7 28 75 10 31 83 5 15 79 3 9 66 | | | | 3 23 11 3 15 10 4 22 23 3 15 26 | | | 5 24 29 4 17 20 5 22 51 4 15 54 | | | 5 22 29 5 18 23 6 21 49 3 13 46 | | | 15 35 46 24 46 59 5 10 28 2 3 11 | | |

EXHIBIT

(MEK-3)

Report on
Syndicated
Programs
Volume 2, L-Z
July 1990

Nielsen Station Index

Nielsen

Average Week
Television Audience
Estimates Based
on July 12-August 8

MARKETS REPORTING 156
STATIONS REPORTING 208
TOTAL TV HH'S IN DMA'S 84,242,620
DMA % OF U.S. 92
EPISODES AVAILABLE 52
DIST: TITAN SPORTS
TYPE: SPORTS EVENT

WORLD WRESTLING FEDERATION

REPORT ON SYNDICATED PROGRAMS

NSI AVERAGE WEEK ESTIMATES

JUL 1990

60 MIN.

SUMMARY BY DAYPARTS

| DAYPART | DMA HOUSEHOLD SHARES BY MARKET RANK | | | | | | | | DAYPART | DMA HOUSEHOLD SHARES BY MARKET RANK | | | | | | | |
|---------------------|-------------------------------------|---------|-------------|---------|-------------|---------|-------------|---------|-----------------|-------------------------------------|---------|-------------|---------|-------------|---------|-------------|---------|
| | 1-25 | | 26-50 | | 51-100 | | 101+ | | | 1-25 | | 26-50 | | 51-100 | | 101+ | |
| | NO.OF DMA'S | % SHARE | NO.OF DMA'S | % SHARE | NO.OF DMA'S | % SHARE | NO.OF DMA'S | % SHARE | | NO.OF DMA'S | % SHARE | NO.OF DMA'S | % SHARE | NO.OF DMA'S | % SHARE | NO.OF DMA'S | % SHARE |
| DAYTIME(M-F) † | 34 | | | | | | | | POST PRIME(S-S) | 9 | 5 | 5 | 13 | 15 | 13 | 27 | 13 |
| EARLY FRINGE(M-F) | | | | | | | | | 25 | 11 | 20 | 12 | 39 | 12 | 45 | 13 | |
| PRIME ACCESS(M-SAT) | | | | | | | | | 2 | 2 | 4 | 4 | 4 | 7 | 5 | 15 | |
| PRIME(S-S) | | | | | | | | | 3 | 4 | 1 | 6 | 1 | 4 | 25 | 10 | 22 |

| DAYPART | NO. OF MKT's | NO. OF DMA's | % U.S. TV | DMA H/H | | TOTAL HOUSEHOLDS AND PERSONS | | | | | | | | | | | | | | |
|------------------------|--------------------|--------------------|-----------------|--------------------|-----|------------------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|----------|-------|-------|-------|
| | | | | AVG Q.H. RTG | SHR | TOTAL HSHLDS (000) | WOMEN | | | | MEN | | | | TEENS | | CHILDREN | | | |
| | | | | | | | TOTAL | | 18-49 | | 25-54 | | TOTAL | | 18-49 | | TOTAL | | TOTAL | |
| | | | | | | | (000) | V/CVH | (000) | V/CVH | (000) | V/CVH | (000) | V/CVH | (000) | V/CVH | (000) | V/CVH | (000) | V/CVH |
| DAYTIME (M-F)† | | | | | | | | | | | | | | | | | | | | |
| EARLY FRINGE (M-F) | | | | | | | | | | | | | | | | | | | | |
| PRIME ACCESS (M-SAT) | | | | | | | | | | | | | | | | | | | | |
| PRIME (S-S) | 5 | 5 | 5 | 2 | 4 | 91 | 50 | 55 | 41 | 45 | 36 | 39 | 70 | 77 | 56 | 62 | 23 | 25 | 23 | 25 |
| POST PRIME (S-S) | 56 | 56 | 26 | 1 | 8 | 396 | 199 | 50 | 156 | 39 | 124 | 31 | 243 | 61 | 172 | 43 | 94 | 24 | 60 | 15 |
| WEEKEND DAYTIME(S&S) | 129 | 129 | 86 | 3 | 12 | 2523 | 950 | 38 | 633 | 25 | 518 | 21 | 1559 | 62 | 1150 | 46 | 577 | 23 | 863 | 34 |
| WEEKEND PRE-PRIME(S&S) | 15 | 15 | 8 | 2 | 4 | 118 | 59 | 51 | 45 | 38 | 35 | 29 | 73 | 62 | 59 | 50 | 41 | 35 | 42 | 36 |
| TOTAL DAY | 156 | 156 | | | | 2480 | 987 | | 682 | | 556 | | 1530 | | 1146 | | 590 | | 808 | |
| AVG. ALL TELECASTS | | | | 3 | 11 | 20 | 8 | 39 | 6 | 27 | 4 | 22 | 12 | 61 | 9 | 46 | 5 | 23 | 6 | 32 |

| LINE 1 | | REPORTABLE STATIONS ON AIR | | FOUR WEEK AVERAGE TIME PERIOD AUDIENCES (THIS PROGRAM vs. PRECEDING HALF HOUR) | | | | | | | | | | PROGRAM AUDIENCE SECTION (SYNDICATED PROGRAM ONLY) | | | | | | | | | | COMPETING FOUR WEEK AVERAGE TIME PERIOD AUDIENCES | | | | | | | |
|--------|--|----------------------------|--|---|--|-------------------|--|--|--|--|--|--|--|---|--|----------------|--|-------------------------|--|--|--|--|--|---|--|--|--|------------|--|---------|--|
| LINE 2 | | TOTAL DAY STATION CH. NET. | | DESIGNATED MARKET AREA | | | | | | | | | | DMA AREA % | | STATION TOTALS | | | | | | | | | | CORRESPONDING TIME PERIOD—3 HIGHEST COMPETING STATIONS | | DMA AREA % | | | |
| LINE 3 | | START TIME | | NO. OF T/CS | | PERSONS SHARE % ‡ | | | | | | | | | | H/H RTG | | PERSONS (000) & V/100VH | | | | | | | | | | STATION | | PROGRAM | |
| LINE 4 | | LEAD-IN-PROGRAM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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EXHIBIT

(MEK-4)

Television Programming **SOURCE BOOKS**

SERIES



SYNDICATION GOLD

1992-93

group of young doctors who are trying to balance the demands of their jobs against their upended personal lives and the hospital's chief administrator. He doesn't want the interns given special treatment. Stars Tom Skerritt, Lisa Eilbacher, Timothy Daly, Albert Hall and Dirk Blocker. Co-stars Nicolas Coster. Guest stars.

Network History: Premiered on ABC-TV Network as a limited series: 4/5/83
Producer: Fair Dinkum & Groverson Prods Ltd in assoc with Paramount TV
Terms: National; Export **Current Distributor:** Export: Paramount Television Group (Worldwide)



"St. Elsewhere" MTM Television Distribution, USA: (818) 760-5059; Export: (44-71) 233-0901

St. Elsewhere

(13561) 52 mins 137 films '82 thru '88
Synopsis: A realistic and sometimes darkly humorous medical drama set in an old, battered hospital in Boston. The series follows the round-the-clock duties of the doctors, nurses and patients in that institution. Cast members include: Ed Begley, Jr., Ellen Bry, William Daniels, Ed Flanders, Stephen Furst, Mark Harmon, Terence Knox, Eric Laneuville, Sagan Lewis, Norman Lloyd, Howie Mandel, David Morse, Christina Pickles, Jennifer Savidge, Denzel Washington, Alfre Woodard, Ronnie Cox, Bonnie Bartlett, Bruce Greenwood, Frances Nuyen and Cindy Pickett.

Awards: Emmy '86-'87: Outstanding Supporting Actress/Drama Series (Bonnie Bartlett); '85-'86: Outstanding Lead Actor/Drama Series (William Daniels), Outstanding Supporting Actress/Drama Series (Bonnie Bartlett); '84-'85: Outstanding Lead Actor/Drama Series (William Daniels); '82-'83: Outstanding Lead Actor/Drama Series (Ed Flanders), Outstanding Supporting Actor/Drama Series (James Coco), Outstanding Supporting Actress/Drama Series (Doris Roberts)
Network History: Premiered on NBC-TV Network: 10/26/82 **Producer:** MTM Entprs **Terms:** Nat'l, Syndication & Export **Syndication Date:** 9/88 **Current Distributor:** Worldwide: MTM Television Distribution

Saints And Sinners

(00522) 52 mins 18 tapes '62 thru '63 B&W [E]
Synopsis: Starring Nick Adams as Nick Alexander, reporter, and John Larkin as Mark Grainger, editor of a city newspaper. People caught in drama and pathos of headlines. Guest stars.

Network History: Premiered on NBC-TV Network: 9/62 to 1/63 **Producer:** Four Star-Hondo Prods **Current Distributor:** Worldwide: Four Star International, Inc [Syndication; Export]

Sam Benedict

(00523) 52 mins 28 films '62 and '63 B&W [E]
Synopsis: Starring Edmond O'Brien as a fast-thinking attorney who handles unusual cases. Richard Rust co-stars as his assistant. Series created by E. Jack Neuman.

Network History: Premiered on NBC-TV Network: 9/62 **Producer:** MGM-TV **Terms:** Syndication Fall '63 Export **Current Distributor:** Export: Twentieth Television

Sara

(07005) 52 mins 13 films '76
Synopsis: Starring Brenda Vaccaro as a 19th century frontier teacher who refuses to conform to the schoolroom image. Based on a novel by Marian Cockrell. Co-stars Bert Kramer, William Phipps and William Wintersole. Featured are Albert Stratton, Mariclare Costello and Louise Latham.

Network History: Premiered on CBS-TV Network: 2/76 **Producer:** Universal TV **Terms:** Export **Current Distributor:** MCA TV; Export: MCA TV Int'l

Sarge

(00525) 52 mins 13 films '71 and '72 [E]
Synopsis: George Kennedy stars as a veteran detective who becomes a priest after his wife's mysterious death. He continues to fight crime from the parish, relying on his knowledge from his priestly duties and police work.

Network History: Premiered on NBC-TV Network: 9/71 **Producer:** Universal TV **Terms:** Export **Current Distributor:** MCA TV; Export: Universal Pictures; Export: MCA TV Int'l

Selva Maria

(19819) 52 mins 190 tapes '87
Synopsis: Young girl's lover disappears at the hands of her supposed uncle, who is really not related to her at all and has designs on the young girl. Starring Mariela Alcalá, Franklin Virguez
Producer: Radio Caracas Television **Current Distributor:** Worldwide: Coral Pictures Corporation

Serpico

(07391) 52 mins 15 tapes '76 [E]
Synopsis: Based on the film and best selling book starring David Birney as Frank Serpico of the New York City Police Department.

Network History: Premiered on NBC-TV Network: 9/76 **Producer:** Emmet G. Lavery, Jr. Prods in assoc with Paramount

Television Terms: Export **Current Distributor:** Export: Paramount Television Group (Worldwide)

Seven Brides For Seven Brothers

(13622) 52 mins (1 x 72 mins) '82 thru '83
Synopsis: Seven rowdy and orphaned brothers, from the foothills of northern California, ranging in age from 12 to 24, have their lives turned right-side up when the eldest brother takes a wife. Loosely based on the 1950's feature film of the same name. Stars Richard Dean Anderson, Drake Hogestyn, Peter Horton, River Phoenix, Tim Topper, Bryan Utman, Roger Wilson and Terri Treas.

Network History: Premiered on CBS-TV Network: 9/82 thru 3/83. Returned: 5/83 **Producer:** David Gerber Co. in assoc. with MGM-TV **Terms:** Export **Current Distributor:** Worldwide: MGM/Pathé (22 eps.)

Seven Faces Of Woman

(07296) 52 mins 7 tapes '74
Synopsis: Series of seven plays examining the various aspects of a contemporary woman at seven different ages, showing that she is not always what she appears to be. Different stars for each episode.
Producer: London Weekend Television **Terms:** 1st run Syndication 1/76 & Export **Current Distributor:** Worldwide: Richard Price Television Assoc.

77 Sunset Strip

(00792) 52 mins 205 films '58 thru '63 B&W [E]
Synopsis: Original series starring Efrem Zimbalist, Jr., Roger Smith, Edward Byrnes, Louis Quinn, Jacqueline Beer and Robert Logan. Fast-paced private eye series. With guest stars.

Network History: Premiered on ABC-TV Network: 10/58 **Producer:** Warner Bros. TV; William Conrad, Prod **Terms:** Syndication & Export **Syndication Date:** 9/64 **Current Distributor:** Export: Warner Bros. Int'l Television Distribution

Sex And Politics At The End Of The World

(21233) 50 mins 1 tape '92
Synopsis: A 28-year-old New Jersey man wins the lottery and moves to Key West, where he enters a world of beautiful women, sultry nights & eccentric characters. Starring Fisher Stevens, Denise Crosby, Nita Whitaker, Lara Piper.
Network History: To premiere on FOX-TV Network. **Producer:** Dick Berg, Allan Marcell, David Beard **Current Distributor:** Export: Viacom Entertainment

Sex Game, The

(00527) 52 mins 7 films '68 B&W
Synopsis: Seven plays about the battle between the sexes. Available separately or as a series.
Producer: Thames TV **Terms:** 1st run Syndication **Current Distributor:** DLT Entertainment/DL Taffner

Titles Include:

A QUARTET
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DARBY HAT
HIPPI-HIPI
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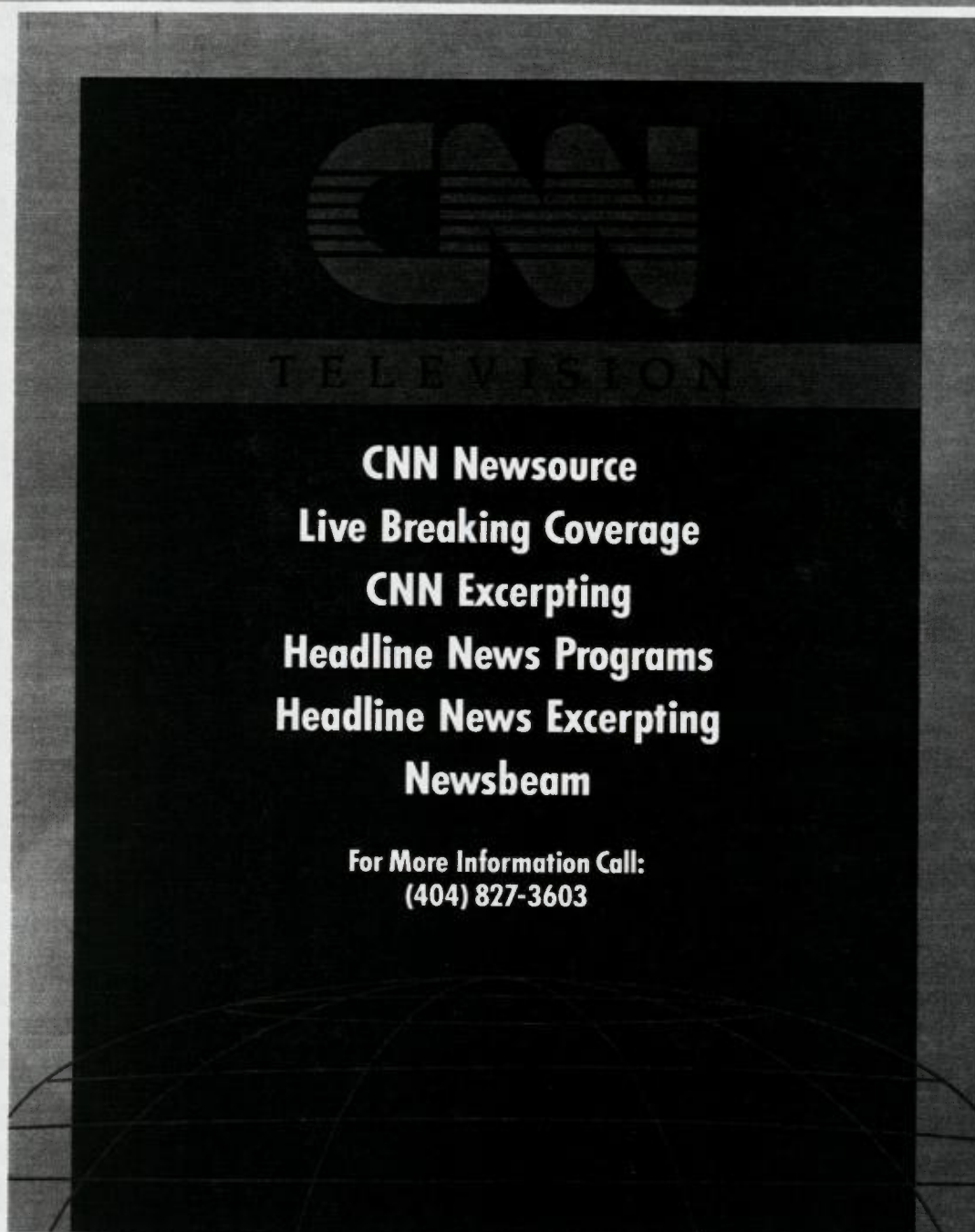
EXHIBIT

(MEK-5)



Television Programming SOURCE BOOKS

FILMS A-L



CNN
TELEVISION

**CNN Newsource
Live Breaking Coverage
CNN Excerpting
Headline News Programs
Headline News Excerpting
Newsbeam**

**For More Information Call:
(404) 827-3603**

1992-93

Films • Face Off

romance with a pop rock singer with a completely different life style.

Packages: LIST B, THE HEARTWARMERS
Current Distributor:

NEW Face The Wind

(33015) 93 mins *western* '72 \$

Cast: Cliff Potts, Xochitl, Harry Dean Stanton, Don Wilbanks

Director: William A. Graham

Plot: A drifter falls in love with an Indian girl and this brings serious consequences.

Current Distributor: TLC Communications

Face To Face

(30945) 121 mins *drama* '76

Cast: Liv Ullmann, Erland Josephson

Director: Ingmar Bergman

Plot: After a psychiatrist attempts suicide, she experiences courageous rebirth.

Awards: Academy Award 1976: Best Director Nominee (Ingmar Bergman)

Current Distributor: Export: Trans Atlantic Entertainment

NEW Face To Face

(31932) 100 mins *romance-adventure* '89 Telefeature

Cast: Elizabeth Montgomery, Robert Foxworth

Director: Lou Antonio

Plot: A man and woman's differences begin to crumble amidst the breathtaking beauty of the African wilderness.

Producer: Robert Halmi **Packages:**

NEW LINE CINEMA PACKAGE **Current**

Distributor: Worldwide: RHI Entertainment, Inc.; Canada: Telegenic Programs

NEW Face Value

(32258) 96 mins *drama* '91 Telefeature

Cast: Cheryl Pollak, Dale Midkiff, Kirk Baltz

Director: John Gray

Plot: An up and coming model is terrorized by a make-up man who is attracted to her.

Producer: Citadel Ent. **Current Distributor:** Worldwide: Hearst Entertainment

Faces

(18700) 129 mins *drama* '68 \$\$\$

Cast: Gena Rowlands, John Marley, Lynn Carlin, Fred Draper, Seymour Cassel, Val Avery

Director: John Cassavetes

Plot: A scathingly realistic examination of modern marriage and the fears of middle age, involving lonely married couples and a prostitute.

Reviews: ****New York Daily News.

Awards: Winner of five awards at the Venice Film Festival. **Packages:** JOHN CASSAVETES COLLECTION **Current Distributor:** Castle Hill Television

Facts Of Life Down Under, The

(27732) 100 mins *comedy* '87 Telefeature

Cast: Nancy McKeon, Lisa Whelchel, Mindy Cohn, Kim Fields, MacKenzie Astin, George Clooney, Cloris Leachman

Director: Stuart Margolin

Plot: The gang from "The Facts of Life" head to Australia to help their sister

school celebrate its centennial. The escapade involves them in a jewel theft which leads to romance and adventure.

Network History: 2 Network Plays on NBC: 2/15/87; 7/13/87; Nat'l Ratings: 21.4; 14.1. **Current Distributor:** Columbia Pictures Television Distribution

Facts Of Life Goes To Paris, The

(24352) 90 mins *comedy* '82 Telefeature

Cast: Charlotte Rae, Lisa Whelchel, Nancy McKeon, Kim Fields, Mindy Cohen, Jacques Ferriere

Director: Asaad Keloda

Plot: Based on the NBC comedy series "The Facts Of Life." The school nutritionist and her girls spend their summer vacation in Paris. The trip turns out to be more than they bargained for.

Network History: 2 Network Plays on NBC: 9/25/82; 4/2/84; Nat'l Ratings: 18.2; 16.4. **Current Distributor:** Columbia Pictures Television Distribution

Fade In

"Iron Cowboy"

(04419) 86 mins *drama-romance* '68 \$\$\$

Cast: Burt Reynolds, Barbara Loden, Terence Stamp, Ricardo Montalban

Director: Jud Taylor

Plot: Local lover, who never lost the game of love nor learned the true meaning of that emotion, meets a film editor working on location and through her gets a job on the set. He falls hard this time, only to have his life become an intense struggle not to lose someone who proves to be his kind of woman.

Reviews: ***New York Daily News.

Network History: 2 Late Night Network Plays; Nat'l Ratings: NRW; NRW. **Packages:** PORTFOLIO VI, TAKE ACTION **Current Distributor:** Paramount Television Group (Worldwide); Worldwide: World Television Distribution

Fahrenheit 451

(04420) 110 mins *sci-fi* '66 \$\$\$ Video

Cast: Julie Christie, Oskar Werner, Cyril Cusack, Anton Deffring

Director: Francois Truffaut

Plot: In an unspecified country, at an undetermined period of time, reading of books is strictly forbidden and readers are hunted down by authorities. In this society the function of firemen is to burn books, not to extinguish fires. What happens when one fireman starts to read books he is supposed to burn.

Reviews: ***1/2 New York Daily News.

Network History: 2 Network Plays; Nat'l Ratings: 15.9; 1 play during non-rating week. **Producer:** Vineyard Films Ltd. **Current Distributor:** MCA TV

Fail Safe

(04421) 111 mins B&W *drama* '64 \$\$\$

Video

Cast: Henry Fonda, Dan O'Herlihy, Walter Matthau, Frank Overton, Nancy Berg

Director: Sidney Lumet

Plot: Due to mechanical failure, SAC plane on way to bomb Moscow passes "fail-safe" zone. President promises Russians if bomb is dropped to retaliate by bombing an unwarned New York. Based

on Eugene Burdick and Harvey Wheeler's novel.

Reviews: ****New York Daily News. **Network History:** 2 Network Plays on CBS: 11/3/66; 8/4/67; Nat'l Ratings: 16.8; 11.5. **Current Distributor:** Columbia Pictures Television Distribution

Failing Of Raymond, The

(04422) 76 mins *drama* '71 Telefeature \$1/2

Cast: Jane Wyman, Dean Stockwell, Dana Andrews, Murray Hamilton, Tim O'Connor, Paul Henreid

Director: George Sagal

Plot: Drama about a student seeking revenge against a school teacher.

Network History: 2 ABC Network Plays; Nat'l Ratings: 15.7; 16.9. 2 Late Night Network Plays; Nat'l Rating: NRW. **Producer:** George Eckstein **Packages:** NINETY MINUTE MOVIES **Current Distributor:** MCA TV

Fair Warning

(04423) 69 mins B&W *mystery-drama* '37 \$\$\$

Cast: J. Edward Bromberg, Betty Furness, John Payne

Plot: Fashionable resort (winter) turns into bedlam when mysterious death points guilty finger at guests.

Reviews: **New York Daily News.

Current Distributor: Twentieth Television; Export: Warner Bros. Int'l Television Distribution

Fair Wind To Java

(04424) 92 mins *action-adventure* '52 \$1/2

Cast: Fred MacMurray, Vera Ralston, Victor McLaglen, Grant Withers

Plot: American Sea captain tangles with pirates while hunting for diamonds, which he eventually sees destroyed in an explosion.

Reviews: ***New York Daily News.

Packages: HOLLYWOOD 1-2-3 **Current Distributor:** Republic Pictures Corporation; Latin America: Whiland Co. S.A.

Faithful City, The

(04425) 86 mins B&W *drama* '52 \$\$\$

Cast: Jamie Smith, Rachel Markus, Ben Joseph

Director: Josef Leytes

Plot: Story of the rehabilitation of youngsters from all over the world in Israel.

Reviews: ***New York Daily News.

Producer: Molodeth, Israel **Packages:** PREMIERE **Current Distributor:** Export: MGM/Pathé

Faithful In My Fashion

(04426) 81 mins B&W *drama-comedy* '46 \$\$\$

Cast: Tom Drake, Donna Reed, Edward Everett Horton, Spring Byington

Plot: Soldier, on leave, finds girl he loves. She has become manager of a department store, and is engaged to someone else. He wins her.

Reviews: ***New York Daily News.

Producer: Lionel Houser **Packages:** MGM'S PRE-48'S **Current Distributor:** Turner Program Services

EXHIBIT

(MEK-6)

TV DATA types

Pg 1

Program types

TV Data has 36 program types to choose from. All programs must be typed something. The program types affect all our clients in some way, either through breakouts, ie: sports, specials, religious, etc. or, in whether they receive description, subtitle, etc. for the show.

Many Program Types will be applicable for some shows. As a rule, the most specific program type for a show should be entered.

Examples: Your Baby and You (Syndicated, Health, Instructional)
Select: Health

Skiing Tips (Sports Related, Instructional, Syndicated)
Select: Sports Related

Rules:

1. Always select "sports" program types first, as opposed to instructional, network, syndicated, etc.
2. Select Syndicated as a last resort.
3. If you use Special, select Music Special or Children's Special if applicable.
4. Avoid selecting different program types within a listhead file.
5. A foreign program (outside North America) being aired exclusively on a channel or network is given the Network Series program type, non-exclusive airing is given Syndicated.

Definitions

MOVIE This includes all films with a theatrical release or intended for a theatrical release. Spanish (Película), French (Cinema) and made-for-TV movies (TV Movie) have their own types. An animated movie is still a movie, not a cartoon.

PELICULA This includes movies in Spanish on Spanish services and stations.

CINEMA This includes movies in French on French services and stations.

TV MOVIE Includes movies that premiered on TV, not in theaters. This includes "made for pay" movies on premium channels such as HBO, Showtime, etc.

SPORTING EVENT This is a sporting event that is not a team vs. team contest. Examples: a golf tournament, a horse race, bowling tournaments, a boxing match.

TEAM VS TEAM This is a sporting event with two teams. Examples: NFL Football, Major League Baseball, all-star games, Little League.

TV DATA

Pg 2

Program Type Cont'd

SPORTS ANTHOLOGY This is for sports programs that feature more than one sport. Examples: Wide World of Sports, Sports Sunday, Sportsworld, Olympics, etc.

SPORTS RELATED Shows dealing with sports including interviews, highlights, results, analysis, instruction, etc. Examples: NFL Today, Super Bowl Highlights, SportsCenter, coach's shows, fishing shows, skiing tips.

PLAYOFF SPORT This includes the Super Bowl, World Series, NCAA Playoff, Stanley Cup Playoffs, NBA Playoffs. The finals of any team vs. team season.

PSEUDO SPORT Any sporting type program where the outcome is predetermined. Examples: roller derby, professional wrestling.

SPECIAL Generally a one-time-only program that deviates from the normal lineup. Use Music or Children's Special before the generic program type.

CHILDREN'S SPECIAL Specials designed specifically for children 12 years and under.

MUSIC SPECIAL Generally, one-time-only concerts, recitals and performances.

NETWORK SERIES Any open-ended series running on the networks or major cables that can be continued due to audience demand.

MINISERIES A program longer than 4 hours/2 parts; any limited series (fictional or non-fictional).

FIRST-RUN SYNDICATED These are never-seen-before series or episodes, distributed via syndication. These are new programs that aren't aired exclusively on any network or cable.

SYNDICATED SERIES All programming aired on a channel except programming produced exclusively for them or obtained through a network relationship.

CHILDREN'S SHOW Includes shows designed specifically for children, 12 years and under. Note: children's specials and cartoons are not included here. Examples: Sesame Street, Captain Kangaroo, Fraggle Rock.

MUSIC Includes all music-related series. Examples: Friday Night Videos, Night Tracks, In Concert, Evening at Pops.

TV DATA

pg 3

PROGRAM TYPE Cont'd

- TALK SHOW** Includes shows in which a host or hostess introduces and chats with celebrities, sometimes before a studio audience. Examples: Tonight Show, Donahue, Today Show. Do not use Live qualifiers on Talk shows.
- FINANCE** All money-related, investment-oriented or business shows. Examples: Wall Street Week, Wall Street Journal Report, Smart Money, Nation's Business Today.
- HEALTH** Health and fitness shows like Weight Watcher Magazine, Medicine Today, exercise shows and Your Baby and You.
- HOBBIES & CRAFTS** How-to programs. Examples: Car Owner's Maintenance Guide, Woodworking, Sewing With Nancy, Wok With Yan.
- ARTS** Fine arts programs such as ballet, opera, theatrical productions, museum exhibits.
- RELIGIOUS** Includes religious shows like Oral Roberts, Jerry Falwell, church services. Copy is not written for evangelist or sermon shows.
- PUBLIC AFFAIRS** Includes current events programs like Meet the Press, Firing Line, Washington Week in Review, Nightline.
- NEWS** Includes local and network news. No copy is written for news programs.
- CARTOON** Includes regularly scheduled cartoons such as Flintstones, Smurfs. Note: animated specials such as Garfield and Peanuts would go under children's special. No copy is written on regularly scheduled cartoon shows.
- DAYTIME SOAP** Continuing daily dramas.
- GAME SHOW** Includes all game shows. Examples: Wheel of Fortune, Jeopardy, Price is Right. Also, High School or College Quiz Shows with the teams in the subtitle field. No copy is written for game shows.
- INSTRUCTIONAL** Any program seeking to teach academic or theoretical lessons.
- FILLER** Programs aired to fill time between featured programs. Do not create the program, access the finders "Filler" or "Film Fill"
- OTHER** For any program that doesn't fit into any of the above types.

11/20/92

EXHIBIT

(MEK-7)

PROGRAM CATEGORIZATION OF NON-NETWORK TELEVISION PROGRAMS

1. LOCAL

Programs produced by or for only one commercial television station and broadcast exclusively by that one station during the calendar year.

Excluded from the category are programs comprised predominantly of syndicated elements, such as music video shows, cartoon shows, "PM Magazine," and locally-hosted movie shows.

Programs such as parades, telethons, political events, etc. as well as programs that cannot be positively assigned to other categories may be included in the "Local" category if they were broadcast by a single commercial station. Care should be taken to check that such programs were not broadcast by other stations not in the MPAA-sample.

No program identified as having been broadcast by two or more televisions, including non-commercial stations, is to be classified "Local." All such programs are to be assigned to the appropriate category.

2. SYNDICATED SERIES AND SPECIALS AND MOVIES

Programs licensed to and broadcast by at least one commercial television station during the calendar year, exclusive of programs assigned to any of the other categories.

Programs produced by or for a commercial broadcast station and broadcast by two or more broadcast stations (including commonly-owned stations) during the calendar year. The stations need not be in the MPAA sample.

Programs produced by or for a commercial station which are comprised predominantly of syndicated elements, such as music video shows, cartoon shows, "PM Magazine," and locally-hosted movies shows are included here.

This category includes all movies.

3. DEVOTIONAL SERIES

Syndicated programs that are of a primarily religious theme.

4. SPORTS

Play-by-play (full game) coverage of professional MLB baseball, NBA basketball, NASL soccer, NHL hockey, NFL football, NCAA basketball, and NCAA football. Other "Sports-like" programming e.g. wrestling, golf, car racing, etc. should be assigned to another category (generally local or syndicated) as appropriate.

5. OTHER

Untitled programs which cannot be assigned to any of the categories given above. This category includes such titles as "Filer," "Rain Delay," "TBA," etc.

6. NONCOMMERCIAL

All programming on non-commercial educational stations is assigned to this category.

EXHIBIT

(MEK-8)

Print-out Supplied
to Tribunal Only

EXHIBIT

(MEK-9)



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET, NORTHWEST
WASHINGTON, D.C. 20006
(202) 293-1966

MARSHA E. KESSLER
MANAGER, CABLE COPYRIGHT

March 17, 1993

Ms. Jean Watson
Nielsen Media Research
375 Patricia Avenue
Dunedin, FL 34698-8190

Re: 1990 Special Meter Study

Dear Jean:

I have reviewed the TV Data program types you sent earlier this week and have prepared the attached informal commentary. You and your staff can refer to the commentary along with the categorization guide I have already sent you for use in the referenced study.

Let me offer a few observations and suggestions about this work. One is a reminder that, because our study does not include NBC/CBS/ABC network programming, the remarks in the commentary (and your work) are limited to the categorization of non-network programming.

For purposes of this study, all programming broadcast by the Fox stations is considered non-network and should be included in the study. The Fox programming should be categorized according to the directions in the categorization guide.

Another observation is that, unfortunately, there is not always a direct correlation between the TV Data categorization and the rules established for us by the Tribunal. Therefore, my instinct is that many/most of the titles will have to be evaluated individually.

With respect to programming on noncommercial educational stations - none of that programming has to be individually typed. It can all be assigned to a single group. I believe we designated category 6 for noncommercial station programming.

One really helpful resource to which you can refer is the ROSP. It is a given that any program listed in a ROSP is to be categorized as syndicated series/movie.

Paul Lindstrom and I have had numerous conversations regarding periods for which program names are available for the sample

stations with viewing outside the DMA. Apparently not all the program names are available for all stations for the entire year. It appears that the longest period of time for which program names can be provided for some of the stations is 10 months, the periods excluded being January 1990 and mid-August to mid-September 1990. Similarly, the periods for which all program names are available for all stations are the four sweeps. We went back and forth regarding which periods we should encompass in this study.

At Paul's suggestion, we have determined that we would like Nielsen to provide a study that encompasses all the data available for each station, regardless of whether data are available for four, six and/or ten months. Then we would like a sub-study of the larger study. The sub-study would be limited to the four sweep periods for all stations.

If you have any questions regarding the categorization commentary or the periods to be covered in the study, please let me know.

Jean, I know you are working very hard for us and please know that we appreciate it very much.

Sincerely yours,



Marsha E. Kessler
Director, Copyright Royalty Distribution

cc: A. Cooper
D. Lane
P. Lindstrom

COMMENTARY ON TVD PROGRAM TYPES

MOVIE

All non-network movies are to be assigned to category 2 (Syndicated series/movies).

PELICULA

This is the Spanish word for "movies." These entries should be assigned to category 2 (Syndicated series/movies).

CINEMA

Does not apply to our study.

TV MOVIE

All non-network movies are to be assigned to category 2 (Syndicated series/movies).

SPORTING EVENT

Refer to the categorization guide. The events used as examples in the TVD document could be local or syndicated, so each would need to be analyzed and categorized individually. The 1990 Crosby Golf Challenge (on KCOP and other stations) is an example of a syndicated golf tournament.

TEAM v. TEAM

Refer to the categorization guide. These events will need to be categorized individually. Non-network Major League Baseball would be major sports. Little League would be local (or syndicated if on more than one station).

SPORTS ANTHOLOGY

The TVD titles mostly look like network programming which would not be included in the MPAA study. To the extent such a non-network program does turn up, it would be local or syndicated. (Refer to the categorization guide.)

SPORTS RELATED

Refer to the categorization guide. The non-network events used as examples in the TVD document could be local or syndicated, so each would need to be analyzed and categorized individually. "Fishing the West" is a syndicated program. Some coaches' shows are available to more than one station and are considered syndicated series/movies. Others are produced by and for only one station and are to be considered local.

PLAYOFF SPORT

To the extent these are non-network programs, each program should be classified either local or syndicated series/movie or major sports as per the categorization guide.

PSEUDO SPORT

Refer to the categorization guide. The events used as examples in the TVD document could be local or syndicated, so each would need to be analyzed and categorized individually. "WWF Wrestling" and "American Gladiators" would be categorized syndicated series/movie. "Wrestling" on WTBS is local whereas WTBS "NWA Wrestling" is syndicated.

SPECIAL

Refer to the categorization guide and categorize as local, syndicated series/movie, or devotional as appropriate.

CHILDRENS' SPECIAL

Refer to the categorization guide and categorize as local, syndicated series/movie, or devotional as appropriate.

NETWORK SERIES

Does not apply.

MINISERIES

Refer to the categorization guide and categorize as local, syndicated series/movie, or devotional as appropriate when the miniseries is non-network.

FIRST-RUN SYNDICATED

While there may be some that fall into the devotional category, most should be assigned to the syndicated series/movie category.

SYNDICATED SERIES

While there may be some that fall into the devotional category, most should be assigned to the syndicated series/movie category.

CHILDRENS' SHOWS

Refer to the categorization guide. Some will be local (e.g. L.A. Kids on KCOP), others will be syndicated series/movie (e.g. Multimedia's "Young Peoples' Specials").

MUSIC

Refer to the categorization guide and assign to local, syndicated series/movie or devotional as appropriate. **NOTE:** All music video programs are to be assigned to the syndicated series/movie category.

TALK SHOWS

The non-network show Donahue in the TVD example would be categorized as syndicated series/movie. Depending on the nature of the program, other talk shows could be devotional series or local programs.

FINANCE

Refer to the categorization guide and assign to local, syndicated series/movie as appropriate.

HEALTH

Refer to the categorization guide and assign to local, syndicated series/movie as appropriate.

HOBBIES

Refer to the categorization guide and assign to local, syndicated series/movie as appropriate.

ARTS

Refer to the categorization guide and assign to local, syndicated series/movie as appropriate.

RELIGIOUS

Some of the TVD examples belong with the Devotional series group - Oral Roberts, 700 Club, Old Time Gospel Hour, Jerry Falwell, etc. However, local church services (e.g. the First Methodist Church service on WAFB or Mass for Shut-Ins on lots of stations) are local.

PUBLIC AFFAIRS

Some of these programs will be syndicated (e.g. Inside Washington on WUSA) whereas others will be local (e.g. California Tonight on KFCB). Let the categorization guide be the basis for making a determination.

NEWS

Refer to the categorization guide and assign to local or syndicated series/movie as appropriate. Headline News (on WTBS and many other stations) belongs in the syndicated series/movie group. NewsWatch 10 on WJAR is local.

CARTOONS

All cartoon programs belong in the syndicated series/movie category. This includes programs whose content is both local and cartoons (e.g. Bozo on WGN).

DAYTIME SOAPS

These are primarily network and would not appear in the study. Probably most non-network titles that might appear would be assigned to syndicated series/movie.

GAME SHOW

The vast majority of the non-network titles belong to the syndicated series/movie category. However, exceptions will crop up from time to time, e.g. WGN's \$100,000 Fortune Hunt. Programs in which local high school students participate in academic competitions against one another tend to be local.

INSTRUCTIONAL

To the extent such programs appear on commercial stations, they are to be assigned to local or syndicated series/movie or devotional as appropriate. Aprenda Ingles (trans. "Learn English") on WPIX is local.

FILLER

If it is possible to identify the actual programming that was used, assign that title to its appropriate group as per the categorization guide. For programming that cannot be identified, assign it to Other.

OTHER

Assign known programming to any category but this one. The Other category is solely for the use of programming that cannot be identified by name. Examples of such titles include: TBA, Pelicula Sera Anunciada, Rain Delay, Filler, etc.

APPENDIX A
to the testimony of
Marsha E. Kessler

Warren Publishing's

1990

CABLE & Station Coverage ATLAS®

- with •
- Grade B Contour Maps
 - 35- and 55-mile Zone Maps
 - Maps Showing Locations of Cable Systems
 - FCC Cable and Syndex Rules
 - Complete List of Cable Communities by State

Warren Publishing, Inc. 2115 Ward Court, N.W., Washington, D.C. 20037

USA

**AMERICA'S
FAVORITE
CABLE
NETWORK**

FCC Cable Rules

County, Call Letters, Channel Number, and Market Name

San Francisco
KTVU, 2, San Francisco
KRON, 4, San Francisco
KPIX, 5, San Francisco
KGO, 7, San Francisco
KEMO, 20, San Francisco (KOFY)

San Joaquin
KCRA, 3, Sacramento-Stockton
KXTV, 10, Sacramento-Stockton
KQVR, 13, Sacramento-Stockton
KRBK, 31, Sacramento-Stockton
KTXL, 40, Sacramento-Stockton

San Luis Obispo
KSBY, 6, Salinas-Monterey
KEYT, 3, Santa Barbara-Santa Maria
KCOY, 12, Santa Barbara-Santa Maria

San Mateo
KTVU, 2, San Francisco
KRON, 4, San Francisco
KPIX, 5, San Francisco
KGO, 7, San Francisco
KEMO, 20, San Francisco (KOFY)
KBHK, 44, San Francisco

Santa Barbara North
KEYT, 3, Santa Barbara-Santa Maria
KCOY, 12, Santa Barbara-Santa Maria
KSBY, 6, Salinas-Monterey

Santa Barbara South
KEYT, 3, Santa Barbara-Santa Maria
KNXT, 2, Los Angeles (KCBS)
KNBC, 4, Los Angeles
KTLA, 5, Los Angeles
KABC, 7, Los Angeles
KHJ, 9, Los Angeles (KCAL)
KTTV, 11, Los Angeles
KCOP, 13, Los Angeles

*Santa Clara East
KTVU, 2, San Francisco
KRON, 4, San Francisco
KPIX, 5, San Francisco
KGO, 7, San Francisco
KEMO, 20, San Francisco (KOFY)
KBHK, 44, San Francisco
KSBW, 8, Salinas-Monterey
KNTV, 11, Salinas-Monterey

Santa Clara West
KTVU, 2, San Francisco
KRON, 4, San Francisco
KPIX, 5, San Francisco
KGO, 7, San Francisco
KEMO, 20, San Francisco (KOFY)
KBHK, 44, San Francisco
KNTV, 11, Salinas-Monterey

Santa Cruz
KSBW, 8, Salinas-Monterey
KNTV, 11, Salinas-Monterey
KMST, 46, Salinas-Monterey
KTVU, 2, San Francisco

Shasta
KRCR, 7, Chico-Redding
KHSL, 12, Chico-Redding

Sierra
KCRL, 4, Reno
KCRA, 3, Sacramento-Stockton
KXTV, 10, Sacramento-Stockton
KTVU, 2, San Francisco
KRON, 4, San Francisco

Siskiyou
KRCR, 7, Chico-Redding
KHSL, 12, Chico-Redding
KMED, 10, Medford (KTVL)

Solano East
KCRA, 3, Sacramento-Stockton
KXTV, 10, Sacramento-Stockton

County, Call Letters, Channel Number, and Market Name

KOVR, 13, Sacramento-Stockton
KRBK, 31, Sacramento-Stockton
KTXL, 40, Sacramento-Stockton
KTVU, 2, San Francisco
KRON, 4, San Francisco
KPIX, 5, San Francisco
KGO, 7, San Francisco

Solano West
KTVU, 2, San Francisco
KRON, 4, San Francisco
KPIX, 5, San Francisco
KGO, 7, San Francisco

Sonoma North
KTVU, 2, San Francisco
KRON, 4, San Francisco
KPIX, 5, San Francisco
KGO, 7, San Francisco

Sonoma South
KTVU, 2, San Francisco
KRON, 4, San Francisco
KPIX, 5, San Francisco
KGO, 7, San Francisco

Stanislaus
KCRA, 3, Sacramento-Stockton
KXTV, 10, Sacramento-Stockton
KQVR, 13, Sacramento-Stockton
KRBK, 31, Sacramento-Stockton
KTXL, 40, Sacramento-Stockton
KSCH, 58, Sacramento-Stockton

*Sutter
KCRA, 3, Sacramento-Stockton
KXTV, 10, Sacramento-Stockton
KQVR, 13, Sacramento-Stockton
KRBK, 31, Sacramento-Stockton
KTXL, 40, Sacramento-Stockton
KHSL, 12, Chico-Redding
KTVU, 2, San Francisco

Tehama
KRCR, 7, Chico-Redding
KHSL, 12, Chico-Redding

Trinity
KRCR, 7, Chico-Redding
KHSL, 12, Chico-Redding

Tulare
KMJ, 24, Fresno (KSEE)
KFRE, 30, Fresno (KFSN)
KJEO, 47, Fresno
KJTV, 17, Bakersfield (KGET)
KERO, 23, Bakersfield
KBAK, 29, Bakersfield

Tuolumne
KCRA, 3, Sacramento-Stockton
KXTV, 10, Sacramento-Stockton
KQVR, 13, Sacramento-Stockton
KRBK, 31, Sacramento-Stockton
KTXL, 40, Sacramento-Stockton
KSBW, 8, Salinas-Monterey
KTVU, 2, San Francisco
KRON, 4, San Francisco

Ventura
KNXT, 2, Los Angeles (KCBS)
KNBC, 4, Los Angeles
KTLA, 5, Los Angeles
KABC, 7, Los Angeles
KHJ, 9, Los Angeles (KCAL)
KTTV, 11, Los Angeles
KCOP, 13, Los Angeles

Yolo
KCRA, 3, Sacramento-Stockton
KXTV, 10, Sacramento-Stockton
KQVR, 13, Sacramento-Stockton
KRBK, 31, Sacramento-Stockton
KTXL, 40, Sacramento-Stockton

County, Call Letters, Channel Number, and Market Name

Yuba
KCRA, 3, Sacramento-Stockton
KXTV, 10, Sacramento-Stockton
KQVR, 13, Sacramento-Stockton
KRBK, 31, Sacramento-Stockton
KTXL, 40, Sacramento-Stockton
KHSL, 12, Chico-Redding

CENSUS COUNTY DIVISIONS IN SPLIT COUNTIES
Alameda East: Livermore, Pleasanton
Alameda West: all other
Contra Costa East: Ambrose, Antioch, Brentwood-Byron, Clayton-Tassajara, Martinez, Oakley-Bethel, Pittsburg, Pleasant Hill, Port Chicago
Contra Costa West: all other
El Dorado East: Lake Valley
El Dorado West: all other
Kern East: East Kern, Tehachapi
Kern West: all other
Monterey West: Carmel, Carmel Valley, Fort Ord, Monterey, Monterey Penin., Pacific Grove, Seaside
Monterey East: all other
Napa North: Angwin, Berryessa, Calistoga, St. Helena
Napa South: all other
Nevada East: Donner
Nevada West: all other
Orange North: Anaheim-Garden Grove, Buena Park-Cypress, Fullerton-La Habra, Santa Ana Canyon, Santa Ana-Orange
Orange South: all other
Placer East: Lake Tahoe
Placer West: all other
Riverside East: Palo Verde
Riverside Central: Cathedral City-Palm Desert, Chuckwalla, Coachella Valley, Desert Hot Springs, Idyllwild, Palm Springs, San Geronio Pass
Riverside West: all other
San Bernardino East: Needles
San Bernardino West: all other
Santa Barbara North: Cuyama, Guadalupe, Lompoc Valley, Santa Maria, Santa Maria Valley, Santa Ynez Valley
Santa Barbara South: all other
Santa Clara East: Diablo Range, Gilroy, Llagas-Uvas, Morgan Hill, San Martin
Santa Clara West: all other
Solano East: Dixon, Fairfield-Suisun, Rio Vista, Vacaville
Solano West: all other
Sonoma South: Petaluma, Petaluma Rural, Sonoma
Sonoma North: all other

COLORADO

Adams
KWGN, 2, Denver
KOA, 4, Denver (KCNC)
KLZ, 7, Denver (KMGH)
KBTU, 9, Denver (KUSA)

Alamosa
KOB, 4, Albuquerque
KOAT, 7, Albuquerque
KGGM, 13, Albuquerque
KRDO, 13, Colorado Springs-Pueblo

Arapahoe
KWGN, 2, Denver
KOA, 4, Denver (KCNC)
KLZ, 7, Denver (KMGH)
KBTU, 9, Denver (KUSA)

Archuleta
KOB, 4, Albuquerque
KOAT, 7, Albuquerque
KGGM, 13, Albuquerque

Baca
KOA, 5, Colorado Springs-Pueblo

County, Call Letters, Channel Number, and Market Name

KKTU, 11, Colorado Spring-Pueblo
KRDO, 13, Colorado Springs-Pueblo

Bent
KOA, 5, Colorado Springs-Pueblo
KKTU, 11, Colorado Springs-Pueblo
KRDO, 13, Colorado Springs-Pueblo

Boulder

KWGN, 2, Denver
KOA, 4, Denver (KCNC)
KLZ, 7, Denver (KMGH)
KBTU, 9, Denver (KUSA)

Chaffee

KOA, 4, Denver (KCNC)
KLZ, 7, Denver (KMGH)
KBTU, 9, Denver (KUSA)
KOA, 5, Colorado Springs-Pueblo

Cheyenne

KAYS+, 7, Wichita-Hutchinson (KBHS)
KKTU, 11, Colorado Springs-Pueblo
KRDO, 13, Colorado Springs-Pueblo

Clear Creek

KWGN, 2, Denver
KOA, 4, Denver (KCNC)
KLZ, 7, Denver (KMGH)
KBTU, 9, Denver (KUSA)

Conejos

KOB, 4, Albuquerque
KOAT, 7, Albuquerque
KGGM, 13, Albuquerque

Costilla

KOB, 4, Albuquerque
KOAT, 7, Albuquerque
KGGM, 13, Albuquerque

Crowley

KOA, 5, Colorado Springs-Pueblo
KKTU, 11, Colorado Springs-Pueblo
KRDO, 13, Colorado Springs-Pueblo

Custer

KOA, 5, Colorado Springs-Pueblo
KKTU, 11, Colorado Springs-Pueblo
KRDO, 13, Colorado Springs-Pueblo

Delta

KREX, 5, Grand Junction
KREY, 10, Grand Junction
KBTU, 9, Denver (KUSA)

Denver

KWGN, 2, Denver
KOA, 4, Denver (KCNC)
KLZ, 7, Denver (KMGH)
KBTU, 9, Denver (KUSA)

Dolores

KOB, 4, Albuquerque
KOAT, 7, Albuquerque
KGGM, 13, Albuquerque

Douglas

KWGN, 2, Denver
KOA, 4, Denver (KCNC)
KLZ, 7, Denver (KMGH)
KBTU, 9, Denver (KUSA)
KRDO, 13, Colorado Springs-Pueblo

Eagle

KOA, 4, Denver (KCNC)
KLZ, 7, Denver (KMGH)
KBTU, 9, Denver (KUSA)

Elbert

KWGN, 2, Denver
KOA, 4, Denver (KCNC)
KLZ, 7, Denver (KMGH)
KBTU, 9, Denver (KUSA)
KKTU, 11, Colorado Springs-Pueblo
KRDO, 13, Colorado Springs-Pueblo

County, Call Letters, Channel Number, and Market Name

KOA, 5, Colorado Springs-Pueblo
KKTU, 11, Colorado Springs-Pueblo
KRDO, 13, Colorado Springs-Pueblo

KOA, 5, Colorado Springs-Pueblo
KKTU, 11, Colorado Springs-Pueblo
KRDO, 13, Colorado Springs-Pueblo

KREX, 5, Grand Junction
KOA, 4, Denver

KWGN, 2, Denver
KOA, 4, Denver
KLZ, 7, Denver
KBTU, 9, Denver

KWGN, 2, Denver
KOA, 4, Denver
KLZ, 7, Denver
KBTU, 9, Denver

KOA, 5, Colorado Springs-Pueblo
KBTU, 9, Denver
KREX, 5, Grand Junction
KREY, 10, Grand Junction

KREX, 5, Grand Junction
KOA, 5, Colorado Springs-Pueblo

KOA, 5, Colorado Springs-Pueblo
KKTU, 11, Colorado Springs-Pueblo
KRDO, 13, Colorado Springs-Pueblo

KOA, 4, Denver
KFBC, 5, Denver

KWGN, 2, Denver
KOA, 4, Denver
KLZ, 7, Denver
KBTU, 9, Denver

KOA, 5, Colorado Springs-Pueblo
KKTU, 11, Colorado Springs-Pueblo
KRDO, 13, Colorado Springs-Pueblo

KAYS, 7, Wichita-Hutchinson

KWG, 2, Denver
KOA, 4, Denver
KLZ, 7, Denver
KBTU, 9, Denver

KOE, 7, Denver
KOA, 4, Denver
KGC, 7, Denver
KR, 13, Denver

KV, 11, Denver
KC, 11, Denver
KL, 11, Denver
KI, 11, Denver
K, 11, Denver

| County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name |
|---|--|--|--|
| <p>El Paso KQAA, 5, Colorado Springs-Pueblo KKTU, 11, Colorado Springs-Pueblo KRDO, 13, Colorado Springs-Pueblo</p> <p>Fremont KQAA, 5, Colorado Springs-Pueblo KKTU, 11, Colorado Springs-Pueblo KRDO, 13, Colorado Springs-Pueblo</p> <p>Garfield KREX, 5, Grand Junction KOA, 4, Denver (KCNC)</p> <p>Gilpin KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA)</p> <p>Grand KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA)</p> <p>Gunnison KQAA, 5, Colorado Springs-Pueblo KBTU, 9, Denver (KUSA) KREX, 5, Grand Junction KREY, 10, Grand Junction</p> <p>Hinsdale KREX, 5, Grand Junction KQAA, 5, Colorado Springs-Pueblo</p> <p>Huerfano KQAA, 5, Colorado Springs-Pueblo KKTU, 11, Colorado Springs-Pueblo KRDO, 13, Colorado Springs-Pueblo</p> <p>Jackson KOA, 4, Denver (KCNC) KFBC, 5, Cheyenne (KGWN)</p> <p>Jefferson KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA)</p> <p>Kiowa KQAA, 5, Colorado Springs-Pueblo KKTU, 11, Colorado Springs-Pueblo KRDO, 13, Colorado Springs-Pueblo KAYS+, 7, Wichita-Hutchinson (KBSH)</p> <p>Kit Carson KAYS+, 7, Wichita-Hutchinson (KBSH)</p> <p>Lake KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA)</p> <p>La Plata KOB, 4, Albuquerque KOAT, 7, Albuquerque KGGM, 13, Albuquerque KREZ, 6, Grand Junction</p> <p>Larimer KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA) KDVR, 31, Denver KFBC, 5, Cheyenne (KGWN)</p> <p>Las Animas KQAA, 5, Colorado Springs-Pueblo KKTU, 11, Colorado Springs-Pueblo KRDO, 13, Colorado Springs-Pueblo</p> <p>Lincoln KQAA, 5, Colorado Springs-Pueblo</p> | <p>KKTU, 11, Colorado Springs-Pueblo KRDO, 13, Colorado Springs-Pueblo KWGN, 2, Denver KOA, 4, Denver (KCNC)</p> <p>Logan KTVS, 3, Cheyenne</p> <p>Mesa KREX, 5, Grand Junction</p> <p>Mineral KQAA, 5, Colorado Springs-Pueblo KOAT, 7, Albuquerque KGGM, 13, Albuquerque</p> <p>Moffat KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA)</p> <p>Montezuma KOB, 4, Albuquerque KOAT, 7, Albuquerque KGGM, 13, Albuquerque</p> <p>Montrose KREY, 10, Grand Junction KQAA, 5, Colorado Springs-Pueblo KBTU, 9, Denver (KUSA) KUTV, 2, Salt Lake City</p> <p>Morgan KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA) KTVS, 3, Cheyenne</p> <p>Otero KQAA, 5, Colorado Springs-Pueblo KKTU, 11, Colorado Springs-Pueblo KRDO, 13, Colorado Springs-Pueblo</p> <p>Ouray KREX, 5, Grand Junction</p> <p>Park KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA)</p> <p>Phillips KTVS, 3, Cheyenne KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)</p> <p>*Pitkin Not available.</p> <p>Prowers KQAA, 5, Colorado Springs-Pueblo KKTU, 11, Colorado Springs-Pueblo KRDO, 13, Colorado Springs-Pueblo KGLD, 11, Wichita-Hutchinson (KSNG)</p> <p>Pueblo KQAA, 5, Colorado Springs-Pueblo KKTU, 11, Colorado Springs-Pueblo KRDO, 13, Colorado Springs-Pueblo</p> <p>Rio Blanco KUTV, 2, Salt Lake City KCPX, 4, Salt Lake City (KTVX) KSL, 5, Salt Lake City</p> <p>*Rio Grande KOB, 4, Albuquerque KOAT, 7, Albuquerque KGGM, 13, Albuquerque</p> <p>Routt KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA)</p> | <p>Saguache KOB, 4, Albuquerque KOAT, 7, Albuquerque KGGM, 13, Albuquerque KQAA, 5, Colorado Springs-Pueblo</p> <p>San Juan KREX, 5, Grand Junction</p> <p>San Miguel KREX, 5, Grand Junction</p> <p>Sedgwick KTVS, 3, Cheyenne KHOL+, 13, Lincoln-Hastings-Kearney (KHGI) KNOP, 2, North Platte</p> <p>Summit KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA)</p> <p>Teller KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA) KKTU, 11, Colorado Springs-Pueblo KRDO, 13, Colorado Springs-Pueblo</p> <p>Washington KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA) KTVS, 3, Cheyenne</p> <p>Weld KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTU, 9, Denver (KUSA) KDVR, 31, Denver</p> <p>Yuma KAYS+, 7, Wichita-Hutchinson (KBSH) KOMC, 8, Wichita-Hutchinson (KSNK) KTVS, 3, Cheyenne KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)</p> | <p>New Haven WTIC, 3, Hartford-New Haven (WFSB) WNHC, 8, Hartford-New Haven (WTNH) WTIC, 61, Hartford-New Haven WCBS, 2, New York WNBC, 4, New York WNEW, 5, New York (WNYW) WABC, 7, New York WOR, 9, New York (WWOR) WPIX, 11, New York</p> <p>New London WTEV, 6, Providence (WLNE) WJAR, 10, Providence WPRI, 12, Providence WCVB, 5, Boston WTIC, 3, Hartford-New Haven (WFSB) WNHC, 8, Hartford-New Haven (WTNH) WTIC, 61, Hartford-New Haven</p> <p>Tolland WTIC, 3, Hartford-New Haven (WFSB) WNHC, 8, Hartford-New Haven (WTNH) WHNB, 30, Hartford-New Haven (WVIT) WTIC, 61, Hartford-New Haven WBZ, 4, Boston WHYN, 40, Springfield, MA (WGGB)</p> <p>Windham WTEV, 6, Providence (WLNE) WJAR, 10, Providence WPRI, 12, Providence WBZ, 4, Boston WCVB, 5, Boston WNAC, 7, Boston (WNEV) WTIC, 3, Hartford-New Haven (WFSB) WNHC, 8, Hartford-New Haven (WTNH) WVIT, 30, Hartford-New Haven WTIC, 61, Hartford-New Haven WTWS, 26, New London</p> <p>Note—WVIT, 30, Hartford-New Haven, WTWS, 26, New London, WBZ, 4 & WCVB, 5, Boston are significantly viewed in Ashford, Brooklyn, Canterbury, Chaplin, Coventry, Eastford, Hampton, Lebanon, Mansfield, Pomfret, Scotland, Thompson, Willingham & Woodstock.</p> |
| and Station Coverage Atlas | | | |

DELAWARE

Kent

KYW, 3, Philadelphia
WFIL, 6, Philadelphia (WPVI)
WCAU, 10, Philadelphia
WPHL, 17, Philadelphia
WGBS, 57, Philadelphia
WMAR, 2, Baltimore
WBAL, 11, Baltimore
WMDT, 47, Salisbury

New Castle

KYW, 3, Philadelphia
WFIL, 6, Philadelphia (WPVI)
WCAU, 10, Philadelphia
WPHL, 17, Philadelphia
WTAJ, 29, Philadelphia (WTFX)
WKBS, 48, Philadelphia #
WGBS, 57, Philadelphia

Sussex

WBOC, 16, Salisbury
WMAR, 2, Baltimore
WBAL, 11, Baltimore
WJZ, 13, Baltimore
WTTG, 5, Washington, DC
WMDT, 47, Salisbury

DISTRICT OF COLUMBIA

District of Columbia

WRC, 4, Washington, DC
WTTG, 5, Washington, DC
WMAL, 7, Washington, DC (WJLA)
WTOP, 9, Washington, DC (WUSA)
WDCA, 20, Washington, DC

| County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name |
|--|---|---|---|
| Shelby KHQA, 7, Quincy-Hannibal WGEM, 10, Quincy-Hannibal KTVO, 3, Ottumwa-Kirksville | CJLH, 7, Canada (CJOC) | Judith Basin KOOK, 2, Billings (KTVO) KULR, 8, Billings KRTV, 3, Great Falls KFBB, 5, Great Falls | Ravalli KGVO+, 13, Missoula (KECI) XXLF+, 4, Butte |
| Stoddard WPSD, 6, Paducah-Cape Girardeau-Harrisburg KFVS, 12, Paducah-Cape Girardeau-Harrisburg KBSI, 23, Paducah-Cape Girardeau-Harrisburg | Broadwater KXLF+, 4, Butte KRTV, 3, Great Falls KFBB, 5, Great Falls | Lake KGVO+, 13, Missoula (KECI) XXLF+, 4, Butte KXLY, 4, Spokane | Richland KUMV, 8, Minot-Bismarck KXMD, 11, Minot-Bismarck KXGN, 5, Glendive |
| Stone KYTV, 3, Springfield, MO KTTS, 10, Springfield, MO (KOLR) KMTG, 27, Springfield, MO (KDEB) | Carbon KOOK, 2, Billings (KTVO) KULR, 8, Billings | Lewis & Clark KBLL, 12, Helena (KTVH) KXLF+, 4, Butte KFBB, 5, Great Falls | Roosevelt KUMV, 8, Minot-Bismarck KXMD, 11, Minot-Bismarck CKCK, 2, Canada (CKTV) |
| *Sullivan KTVO, 3, Ottumwa-Kirksville WGEM, 10, Quincy-Hannibal | Carter KOTA+, 3, Rapid City KXGN, 5, Glendive | Liberty KRTV, 3, Great Falls KFBB, 5, Great Falls CFCN, 4, Canada CJLH, 7, Canada (CJOC) | Rosebud KOOK, 2, Billings (KTVO) KULR, 8, Billings KYUS, 3, Miles City, MT |
| Taney KYTV, 3, Springfield, MO KTTS, 10, Springfield, MO (KOLR) KMTG, 27, Springfield, MO (KDEB) | Cascade KRTV, 3, Great Falls KFBB, 5, Great Falls | Lincoln KREM, 2, Spokane KXLY, 4, Spokane KHQ, 6, Spokane KCFW, 9, Missoula | Sanders KREM, 2, Spokane KXLY, 4, Spokane KHQ, 6, Spokane KGVO+, 13, Missoula (KECI) |
| Texas KYTV, 3, Springfield, MO KTTS, 10, Springfield, MO (KOLR) KMTG, 27, Springfield, MO (KDEB) | Chouteau KRTV, 3, Great Falls KFBB, 5, Great Falls | McCone KUMV, 8, Minot-Bismarck KXGN, 5, Glendive | Sheridan KUMV, 8, Minot-Bismarck KXMD, 11, Minot-Bismarck CKCK, 2, Canada (CKTV) |
| Vernon KOAM, 7, Joplin-Pittsburg KODE, 12, Joplin-Pittsburg KUHI, 16, Joplin-Pittsburg (KSNF) KCMO, 5, Kansas City (KCTV) KOLR, 10, Springfield, MO | Custer KOOK, 2, Billings (KTVO) KULR, 8, Billings KYUS, 3, Miles City, MT | Madison KXLF+, 4, Butte KGVO+, 13, Missoula (KECI) | Silver Bow KXLF+, 4, Butte KGVO+, 13, Missoula (KECI) |
| Warren KTVI, 2, St. Louis KMOX, 4, St. Louis (KMOV) KSD, 5, St. Louis (KSDK) KPLR, 11, St. Louis | Daniels KUMV, 8, Minot-Bismarck KXMD, 11, Minot-Bismarck CKCK, 2, Canada (CKTV) | Meagher KRTV, 3, Great Falls KFBB, 5, Great Falls KXLF+, 4, Butte | Stillwater KOOK, 2, Billings (KTVO) KULR, 8, Billings |
| Washington KTVI, 2, St. Louis KMOX, 4, St. Louis (KMOV) KSD, 5, St. Louis (KSDK) KPLR, 11, St. Louis | Dawson KXGN, 5, Glendive KUMV, 8, Minot-Bismarck | Mineral KXLY, 4, Spokane KXLF+, 4, Butte KGVO+, 13, Missoula (KECI) | Sweet Grass KOOK, 2, Billings (KTVO) KULR, 8, Billings |
| Wayne WPSD, 6, Paducah-Cape Girardeau-Harrisburg KFVS, 12, Paducah-Cape Girardeau-Harrisburg KBSI, 23, Paducah-Cape Girardeau-Harrisburg | Deer Lodge KXLF+, 4, Butte KGVO+, 13, Missoula (KECI) | Missoula KGVO+, 13, Missoula (KECI) KXLF+, 4, Butte | Teton KRTV, 3, Great Falls KFBB, 5, Great Falls |
| Webster KYTV, 3, Springfield, MO KTTS, 10, Springfield, MO (KOLR) KMTG, 27, Springfield, MO (KDEB) | Fallon KDIX, 2, Dickinson, ND (KXMA) KXGN, 5, Glendive | Musselshell KOOK, 2, Billings (KTVO) KULR, 8, Billings | Toole KRTV, 3, Great Falls KFBB, 5, Great Falls CFCN, 4, Canada CJLH, 7, Canada (CJOC) |
| Worth KQTV, 2, St. Joseph WDAF, 4, Kansas City KCMO, 5, Kansas City (KCTV) | Fergus KOOK, 2, Billings (KTVO) KULR, 8, Billings KFBB, 5, Great Falls | Park KOOK, 2, Billings (KTVO) KULR, 8, Billings KXLF+, 4, Butte | Treasure KOOK, 2, Billings (KTVO) KULR, 8, Billings |
| Wright KYTV, 3, Springfield, MO KTTS, 10, Springfield, MO (KOLR) KMTG, 27, Springfield, MO (KDEB) | Flathead KCFW, 9, Missoula KREM, 2, Spokane KXLY, 4, Spokane | Petroleum KOOK, 2, Billings (KTVO) KULR, 8, Billings | Valley KUMV, 8, Minot-Bismarck KXMD, 11, Minot-Bismarck CKCK, 2, Canada (CKTV) |
| MONTANA | Gallatin KXLF+, 4, Butte KGVO+, 13, Missoula (KECI) | Phillips KRTV, 3, Great Falls KFBB, 5, Great Falls KOOK, 2, Billings (KTVO) | Wheatland KOOK, 2, Billings (KTVO) KULR, 8, Billings |
| Beaverhead KXLF+, 4, Butte KGVO+, 13, Missoula (KECI) | Garfield KOOK, 2, Billings (KTVO) KULR, 8, Billings | Pondera KRTV, 3, Great Falls KFBB, 5, Great Falls CJLH, 7, Canada (CJOC) | Wibaux KDIX, 2, Dickinson, ND (KXMA) KXGN, 5, Glendive KUMV, 8, Minot-Bismarck |
| Big Horn KOOK, 2, Billings (KTVO) KULR, 8, Billings | Glacier KRTV, 3, Great Falls KFBB, 5, Great Falls CJLH, 7, Canada (CJOC) | Powder River KOOK, 2, Billings (KTVO) KULR, 8, Billings KOTA+, 3, Rapid City | Yellowstone KOOK, 2, Billings (KTVO) KULR, 8, Billings |
| Blaine KRTV, 3, Great Falls KFBB, 5, Great Falls | Golden Valley KOOK, 2, Billings (KTVO) KULR, 8, Billings | Powell KXLF+, 4, Butte KGVO+, 13, Missoula (KECI) | NEBRASKA |
| | Granite KXLF+, 4, Butte KGVO+, 13, Missoula (KECI) | Prairie KXGN, 5, Glendive KYUS, 3, Miles City, MT | Adams KHAS, 5, Lincoln-Hastings-Kearney KOLN+, 10, Lincoln-Hastings-Kearney KHOL+, 13, Lincoln-Hastings-Kearney (KHGI) |
| | Hill KRTV, 3, Great Falls KFBB, 5, Great Falls CFCN, 4, Canada CJLH, 7, Canada (CJOC) | | Antelope KHQL, 8, Lincoln-Hastings-Kearney (KCAN) KOLN+, 10, Lincoln-Hastings-Kearney KTVI, 4, Sioux City KCAU, 9, Sioux City |
| | Jefferson KXLF+, 4, Butte KFBB, 5, Great Falls KGVO+, 13, Missoula (KECI) | | |

FCC Cable Rules

County, Call Letters, Channel
Number, and Market Name

Arthur
KNOP, 2, North Platte
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Banner
KSTF, 10, Cheyenne
KDUH, 4, Rapid City

Blaine
KNOP, 2, North Platte

Boone
KHAS, 5, Lincoln-Hastings-Kearney
KHQL, 8, Lincoln-Hastings-Kearney (KCAN)
KOLN+, 10, Lincoln-Hastings-Kearney

Box Butte
KSTF, 10, Cheyenne
KDUH, 4, Rapid City

Boyd
KORN, 5, Sioux Falls-Mitchell (KDLT)
KELO+, 11, Sioux Falls-Mitchell

Brown
KELO+, 11, Sioux Falls-Mitchell

Buffalo
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Burt
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha

Butler
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha
KOLN+, 10, Lincoln-Hastings-Kearney

Cass
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha
KOLN+, 10, Lincoln-Hastings-Kearney

Cedar
KTIV, 4, Sioux City
KCAU, 9, Sioux City
KMEG, 14, Sioux City
KELO+, 11, Sioux Falls-Mitchell

Chase
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KOMC, 8, Wichita-Hutchinson (KSNK)

Cherry
KELO+, 11, Sioux Falls-Mitchell
KNOP, 2, North Platte
KDUH, 4, Rapid City

Cheyenne
KTVS, 3, Cheyenne
KSTF, 10, Cheyenne
KDUH, 4, Rapid City

Clay
KHTL, 4, Lincoln-Hastings-Kearney (KSNB)
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Colfax
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha
KOLN+, 10, Lincoln-Hastings-Kearney

Cuming
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha
KTIV, 4, Sioux City
KCAU, 9, Sioux City

County, Call Letters, Channel
Number, and Market Name

Custer
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KNOP, 2, North Platte

Dakota
KTIV, 4, Sioux City
KCAU, 9, Sioux City
KMEG, 14, Sioux City

Dawes
KDUH, 4, Rapid City
KSTF, 10, Cheyenne

Dawson
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KNOP, 2, North Platte

Deuel
KTVS, 3, Cheyenne
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KNOP, 2, North Platte

Dixon
KTIV, 4, Sioux City
KCAU, 9, Sioux City
KMEG, 14, Sioux City

Dodge
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha

Douglas
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha

Dundy
KAYS+, 7, Wichita-Hutchinson (KBSH)
KOMC, 8, Wichita-Hutchinson (KSNK)
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Fillmore
KHTL, 4, Lincoln-Hastings-Kearney (KSNB)
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Franklin
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Frontier
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KNOP, 2, North Platte
KOMC, 8, Wichita-Hutchinson (KSNK)

Furnas
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KOMC, 8, Wichita-Hutchinson (KSNK)

Gage
KOLN+, 10, Lincoln-Hastings-Kearney
KMTV, 3, Omaha
KETV, 7, Omaha

Garden
KTVS, 3, Cheyenne
KSTF, 10, Cheyenne
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KNOP, 2, North Platte
KDUH, 4, Rapid City

Garfield
KHAS, 5, Lincoln-Hastings-Kearney
KHQL, 8, Lincoln-Hastings-Kearney (KCAN)
KOLN+, 10, Lincoln-Hastings-Kearney

Gosper
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney

County, Call Letters, Channel
Number, and Market Name

KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
Grant
KDUH, 4, Rapid City
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KNOP, 2, North Platte

Greeley
KHAS, 5, Lincoln-Hastings-Kearney
KHQL, 8, Lincoln-Hastings-Kearney (KCAN)
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Hall
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KCAN, 8, Albion

Hamilton
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Harlan
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KBGT, 8, Albion (KCAN)

Hayes
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KNOP, 2, North Platte
KOMC, 8, Wichita-Hutchinson (KSNK)

Hitchcock
KAYS+, 7, Wichita-Hutchinson (KBSH)
KOMC, 8, Wichita-Hutchinson (KSNK)
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Holt
KHQL, 8, Lincoln-Hastings-Kearney (KCAN)
KOLN+, 10, Lincoln-Hastings-Kearney
KTIV, 4, Sioux City
KCAU, 9, Sioux City
KELO+, 11, Sioux Falls-Mitchell

Hooker
KNOP, 2, North Platte
KDUH, 4, Rapid City

Howard
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Jefferson
KHTL, 4, Lincoln-Hastings-Kearney (KSNB)
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney

Johnson
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha
KOLN+, 10, Lincoln-Hastings-Kearney

Kearney
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Keith
KNOP, 2, North Platte
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Keya Paha
KELO+, 11, Sioux Falls-Mitchell

Kimball
KTVS, 3, Cheyenne
KFBC, 5, Cheyenne (KGWN)
KSTF, 10, Cheyenne
KDUH, 4, Rapid City

Knox
KTIV, 4, Sioux City

County, Call Letters, Channel
Number, and Market Name

KCAU, 9, Sioux City
KHQL, 8, Lincoln-Hastings-Kearney (KCAN)
KORN, 5, Sioux Falls-Mitchell (KDLT)
KELO+, 11, Sioux Falls-Mitchell
KSOO+, 13, Sioux Falls-Mitchell (KSFY)

Lancaster
KOLN+, 10, Lincoln-Hastings-Kearney
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha
KPTM, 42, Omaha
KBGT, 8, Albion (KCAN)

Lincoln
KNOP, 2, North Platte
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Logan
KNOP, 2, North Platte
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Loup
KHAS, 5, Lincoln-Hastings-Kearney
KHQL, 8, Lincoln-Hastings-Kearney (KCAN)
KOLN+, 10, Lincoln-Hastings-Kearney

McPherson
KNOP, 2, North Platte
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Madison
KTIV, 4, Sioux City
KCAU, 9, Sioux City
KHQL, 8, Lincoln-Hastings-Kearney (KCAN)
KOLN+, 10, Lincoln-Hastings-Kearney
WOW, 6, Omaha (WOWT)

Merrick
KHAS, 5, Lincoln-Hastings-Kearney
KHQL, 8, Lincoln-Hastings-Kearney (KCAN)
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Morrill
KSTF, 10, Cheyenne
KDUH, 4, Rapid City

Nance
KHAS, 5, Lincoln-Hastings-Kearney
KHQL, 8, Lincoln-Hastings-Kearney (KCAN)
KOLN+, 10, Lincoln-Hastings-Kearney
KMTV, 3, Omaha

Nemaha
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha

Nuckolls
KHTL, 4, Lincoln-Hastings-Kearney (KSNB)
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Otoe
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha
KOLN+, 10, Lincoln-Hastings-Kearney

Pawnee
KMTV, 3, Omaha
WOW, 6, Omaha (WOWT)
KETV, 7, Omaha
KOLN+, 10, Lincoln-Hastings-Kearney

Perkins
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)
KTVS, 3, Cheyenne
KNOP, 2, North Platte

Phelps
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney

| County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name |
|---|---|---|---|
| <p>KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)</p> <p>Pierce</p> <p>KTIV, 4, Sioux City</p> <p>KCAU, 9, Sioux City</p> <p>KHQL, 8, Lincoln-Hastings-Kearney (KCAN)</p> <p>KELO+, 11, Sioux Falls-Mitchell</p> <p>Platte</p> <p>KHQL, 8, Lincoln-Hastings-Kearney (KCAN)</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KMTV, 3, Omaha</p> <p>WOW, 6, Omaha (WOWT)</p> <p>KETV, 7, Omaha</p> <p>Polk</p> <p>KHAS, 5, Lincoln-Hastings-Kearney</p> <p>KHQL, 8, Lincoln-Hastings-Kearney (KCAN)</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KMTV, 3, Omaha</p> <p>KETV, 7, Omaha</p> <p>Red Willow</p> <p>KOMC, 8, Wichita-Hutchinson (KSNK)</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)</p> <p>Richardson</p> <p>KMTV, 3, Omaha</p> <p>WOW, 6, Omaha (WOWT)</p> <p>KETV, 7, Omaha</p> <p>KCMO, 5, Kansas City (KCTV)</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KQTV, 2, St. Joseph</p> <p>Rock</p> <p>KELO+, 11, Sioux Falls-Mitchell</p> <p>Saline</p> <p>KHTL, 4, Lincoln-Hastings-Kearney (KSNB)</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KMTV, 3, Omaha</p> <p>KETV, 7, Omaha</p> <p>Sarpy</p> <p>KMTV, 3, Omaha</p> <p>WOW, 6, Omaha (WOWT)</p> <p>KETV, 7, Omaha</p> <p>Saunders</p> <p>KMTV, 3, Omaha</p> <p>WOW, 6, Omaha (WOWT)</p> <p>KETV, 7, Omaha</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>Scotts Bluff</p> <p>KSTF, 10, Cheyenne</p> <p>KDUH, 4, Rapid City</p> <p>Seward</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KMTV, 3, Omaha</p> <p>WOW, 6, Omaha (WOWT)</p> <p>KETV, 7, Omaha</p> <p>Sheridan</p> <p>KDUH, 4, Rapid City</p> <p>Sherman</p> <p>KHAS, 5, Lincoln-Hastings-Kearney</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)</p> <p>Sioux</p> <p>KSTF, 10, Cheyenne</p> <p>KDUH, 4, Rapid City</p> <p>Stanton</p> <p>KTIV, 4, Sioux City</p> <p>KCAU, 9, Sioux City</p> <p>KHQL, 8, Lincoln-Hastings-Kearney (KCAN)</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KMTV, 3, Omaha</p> <p>WOW, 6, Omaha (WOWT)</p> <p>KETV, 7, Omaha</p> | <p>Thayer</p> <p>KHTL, 4, Lincoln-Hastings-Kearney (KSNB)</p> <p>KHAS, 5, Lincoln-Hastings-Kearney</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)</p> <p>Thomas</p> <p>KNOP, 2, North Platte</p> <p>Thurston</p> <p>KTIV, 4, Sioux City</p> <p>KCAU, 9, Sioux City</p> <p>KMEG, 14, Sioux City</p> <p>KMTV, 3, Omaha</p> <p>WOW, 6, Omaha (WOWT)</p> <p>KETV, 7, Omaha</p> <p>Valley</p> <p>KHAS, 5, Lincoln-Hastings-Kearney</p> <p>KHQL, 8, Lincoln-Hastings-Kearney (KCAN)</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)</p> <p>Washington</p> <p>KMTV, 3, Omaha</p> <p>WOW, 6, Omaha (WOWT)</p> <p>KETV, 7, Omaha</p> <p>Wayne</p> <p>KTIV, 4, Sioux City</p> <p>KCAU, 9, Sioux City</p> <p>KMEG, 14, Sioux City</p> <p>Webster</p> <p>KHAS, 5, Lincoln-Hastings-Kearney</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)</p> <p>Wheeler</p> <p>KHAS, 5, Lincoln-Hastings-Kearney</p> <p>KHQL, 8, Lincoln-Hastings-Kearney (KCAN)</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>York</p> <p>KHTL, 4, Lincoln-Hastings-Kearney (KSNB)</p> <p>KHAS, 5, Lincoln-Hastings-Kearney</p> <p>KOLN+, 10, Lincoln-Hastings-Kearney</p> <p>NEVADA</p> <p>Churchill</p> <p>KCRL, 4, Reno</p> <p>KOLO, 8, Reno</p> <p>Clark</p> <p>KORK, 3, Las Vegas (KVBC)</p> <p>KHBV, 5, Las Vegas (KVVU)</p> <p>KLAS, 8, Las Vegas</p> <p>KSHO, 13, Las Vegas (KTNV)</p> <p>Douglas</p> <p>KTVN, 2, Reno</p> <p>KCRL, 4, Reno</p> <p>KOLO, 8, Reno</p> <p>KTVU, 2, San Francisco</p> <p>Elko</p> <p>KSL, 5, Salt Lake City</p> <p>KBOI, 2, Boise (KBCI)</p> <p>KTVB+, 7, Boise</p> <p>KOLO, 8, Reno</p> <p>Esmeralda</p> <p>KOLO, 8, Reno</p> <p>Eureka</p> <p>KUTV, 2, Salt Lake City</p> <p>KCPX, 4, Salt Lake City (KTVX)</p> <p>KSL, 5, Salt Lake City</p> <p>Humboldt</p> <p>KOLO, 8, Reno</p> <p>KBOI, 2, Boise (KBCI)</p> <p>KTVB+, 7, Boise</p> | <p>Lander</p> <p>KTVN, 2, Reno</p> <p>KOLO, 8, Reno</p> <p>Lincoln</p> <p>KORK, 3, Las Vegas (KVBC)</p> <p>KLAS, 8, Las Vegas</p> <p>KCPX, 4, Salt Lake City (KTVX)</p> <p>Lyon</p> <p>KTVN, 2, Reno</p> <p>KCRL, 4, Reno</p> <p>KOLO, 8, Reno</p> <p>Mineral</p> <p>KTVN, 2, Reno</p> <p>KCRL, 4, Reno</p> <p>KOLO, 8, Reno</p> <p>Nye</p> <p>KTVN, 2, Reno</p> <p>KCRL, 4, Reno</p> <p>KOLO, 8, Reno</p> <p>KORK, 3, Las Vegas (KVBC)</p> <p>Ormsby</p> <p>KTVN, 2, Reno</p> <p>KCRL, 4, Reno</p> <p>KOLO, 8, Reno</p> <p>Pershing</p> <p>KTVN, 2, Reno</p> <p>KCRL, 4, Reno</p> <p>KOLO, 8, Reno</p> <p>Storey</p> <p>KTVN, 2, Reno</p> <p>KCRL, 4, Reno</p> <p>KOLO, 8, Reno</p> <p>Washoe</p> <p>KTVN, 2, Reno</p> <p>KCRL, 4, Reno</p> <p>KOLO, 8, Reno</p> <p>White Pine</p> <p>KUTV, 2, Salt Lake City</p> <p>KCPX, 4, Salt Lake City (KTVX)</p> <p>KSL, 5, Salt Lake City</p> <p>NEW HAMPSHIRE</p> <p>Belknap</p> <p>WCSH, 6, Portland-Poland Spring</p> <p>WMTW, 8, Portland-Poland Spring</p> <p>WGAN, 13, Portland-Poland Spring (WGME)</p> <p>WBZ, 4, Boston</p> <p>WCVB, 5, Boston</p> <p>WMUR, 9, Manchester</p> <p>WNHT, 21, Concord #</p> <p>Carroll</p> <p>WCSH, 6, Portland-Poland Spring</p> <p>WMTW, 8, Portland-Poland Spring</p> <p>WGAN, 13, Portland-Poland Spring (WGME)</p> <p>Cheshire</p> <p>WBZ, 4, Boston</p> <p>WCVB, 5, Boston</p> <p>WNAC, 7, Boston (WNEV)</p> <p>WTIC, 3, Hartford-New Haven (WFSB)</p> <p>WMUR, 9, Manchester</p> <p>WWLP+, 22, Springfield, MA</p> <p>Coos</p> <p>WCSH, 6, Portland-Poland Spring</p> <p>WMTW, 8, Portland-Poland Spring</p> <p>WGAN, 13, Portland-Poland Spring (WGME)</p> <p>WCAX, 3, Burlington-Plattsburgh</p> <p>Grafton</p> <p>WMTW, 8, Portland-Poland Spring</p> <p>WCAX, 3, Burlington-Plattsburgh</p> <p>Hillsborough</p> <p>WBZ, 4, Boston</p> <p>WCVB, 5, Boston</p> | <p>WNAC, 7, Boston (WNEV)</p> <p>WSBK, 38, Boston</p> <p>WKBG, 56, Boston (WLVI)</p> <p>WMUR, 9, Manchester</p> <p>*Merrimack</p> <p>WBZ, 4, Boston</p> <p>WCVB, 5, Boston</p> <p>WNAC, 7, Boston (WNEV)</p> <p>WMUR, 9, Manchester</p> <p>WCSH, 6, Portland-Poland Spring</p> <p>WMTW, 8, Portland-Poland Spring</p> <p>WNHT, 21, Concord #</p> <p>Rockingham</p> <p>WBZ, 4, Boston</p> <p>WCVB, 5, Boston</p> <p>WNAC, 7, Boston (WNEV)</p> <p>WSBK, 38, Boston</p> <p>WKBG, 56, Boston (WLVI)</p> <p>WMUR, 9, Manchester</p> <p>Strafford</p> <p>WBZ, 4, Boston</p> <p>WCVB, 5, Boston</p> <p>WNAC, 7, Boston (WNEV)</p> <p>WMUR, 9, Manchester</p> <p>WCSH, 6, Portland-Poland Spring</p> <p>WMTW, 8, Portland-Poland Spring</p> <p>WGAN, 13, Portland-Poland Spring (WGME)</p> <p>WNHT, 21, Concord #</p> <p>Sullivan</p> <p>WBZ, 4, Boston</p> <p>WCVB, 5, Boston</p> <p>WCAX, 3, Burlington-Plattsburgh</p> <p>WMUR, 9, Manchester</p> <p>WWLP+, 22, Springfield, MA</p> <p>NEW JERSEY</p> <p>Atlantic</p> <p>KYW, 3, Philadelphia</p> <p>WFIL, 6, Philadelphia (WPVI)</p> <p>WCAU, 10, Philadelphia</p> <p>WPHL, 17, Philadelphia</p> <p>WTAF, 29, Philadelphia (WTFX)</p> <p>WKBS, 48, Philadelphia #</p> <p>WGBS, 57, Philadelphia</p> <p>Bergen</p> <p>WCBS, 2, New York</p> <p>WNBC, 4, New York</p> <p>WNEB, 5, New York (WNYW)</p> <p>WABC, 7, New York</p> <p>WOR, 9, New York (WWOR)</p> <p>WPIX, 11, New York</p> <p>Burlington</p> <p>KYW, 3, Philadelphia</p> <p>WFIL, 6, Philadelphia (WPVI)</p> <p>WCAU, 10, Philadelphia</p> <p>WPHL, 17, Philadelphia</p> <p>WTAF, 29, Philadelphia (WTFX)</p> <p>WKBS, 48, Philadelphia #</p> <p>WGBS, 57, Philadelphia</p> <p>Camden</p> <p>KYW, 3, Philadelphia</p> <p>WFIL, 6, Philadelphia (WPVI)</p> <p>WCAU, 10, Philadelphia</p> <p>WPHL, 17, Philadelphia</p> <p>WTAF, 29, Philadelphia (WTFX)</p> <p>WKBS, 48, Philadelphia #</p> <p>WGBS, 57, Philadelphia #</p> |

FCC Cable Rules

| County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name |
|--|---|---|--|
| Taylor WSAU, 7, Wausau-Rhineland (WSAW) WAOW, 9, Wausau-Rhineland WEAU, 13, La Crosse-Eau Claire | WITI, 6, Milwaukee WISN, 12, Milwaukee WVTV, 18, Milwaukee WCGV, 24, Milwaukee | Carbon KTWO, 2, Casper-Riverton KFBC, 5, Cheyenne (KGWN) | Park KOOK, 2, Billings (KTVQ) KULR, 8, Billings |
| Trempealeau WKBT, 8, La Crosse-Eau Claire WEAU, 13, La Crosse-Eau Claire | Waupaca WBAY, 2, Green Bay WFRV+, 5, Green Bay WLUK, 11, Green Bay WSAU, 7, Wausau-Rhineland (WSAW) | Converse KTWO, 2, Casper-Riverton KSTF, 10, Cheyenne | Platte KFBC, 5, Cheyenne (KGWN) KSTF, 10, Cheyenne KTWO, 2, Casper-Riverton |
| Vernon WKBT, 8, La Crosse-Eau Claire WEAU, 13, La Crosse-Eau Claire WLAX, 25, La Crosse-Eau Claire KROC, 10, Rochester-Mason City-Austin (KTTC) | Waushara WBAY, 2, Green Bay WFRV+, 5, Green Bay WLUK, 11, Green Bay WSAU, 7, Wausau-Rhineland (WSAW) | Crook KOTA+, 3, Rapid City KTWO, 2, Casper-Riverton | Sheridan KOOK, 2, Billings (KTVQ) KULR, 8, Billings KTWO, 2, Casper-Riverton KOTA+, 3, Rapid City |
| Vilas WSAU, 7, Wausau-Rhineland (WSAW) WAOW, 9, Wausau-Rhineland WAEQ, 12, Wausau-Rhineland (WJFW) | Winnebago WBAY, 2, Green Bay WFRV+, 5, Green Bay WLUK, 11, Green Bay KFIZ, 34, Fond du Lac # | Fremont KTWO, 2, Casper-Riverton KWRB, 10, Casper-Riverton (KFNE) # | Sublette KTWO, 2, Casper-Riverton KID, 3, Idaho Falls-Pocatello (KIDK) |
| Walworth WTMJ, 4, Milwaukee WITI, 6, Milwaukee WISN, 12, Milwaukee WVTV, 18, Milwaukee WCGV, 24, Milwaukee WBBM, 2, Chicago WGN, 9, Chicago WISC, 3, Madison WREX, 13, Rockford | Wood WSAU, 7, Wausau-Rhineland (WSAW) WAOW, 9, Wausau-Rhineland WEAU, 13, La Crosse-Eau Claire Note —WMSN, 47, Madison is significantly viewed in Madison. | Goshen KSTF, 10, Cheyenne KDUH, 4, Rapid City | Sweetwater Over 90% cable penetration. |
| Washburn KDAL, 3, Duluth-Superior (KDLH) WDSM, 6, Duluth-Superior (KBJR) WDIO+, 10, Duluth-Superior | WYOMING Albany KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTB, 9, Denver (KUSA) KFBC, 5, Cheyenne (KGWN) | Hot Springs KTWO, 2, Casper-Riverton KWRB, 10, Casper-Riverton (KFNE) # | Teton KID, 3, Idaho Falls-Pocatello (KIDK) KIFI, 8, Idaho Falls-Pocatello |
| Washington WTMJ, 4, Milwaukee WITI, 6, Milwaukee WISN, 12, Milwaukee WVTV, 18, Milwaukee WCGV, 24, Milwaukee | Johnson KTWO, 2, Casper-Riverton | Laramie KFBC, 5, Cheyenne (KGWN) KWGN, 2, Denver KOA, 4, Denver (KCNC) KLZ, 7, Denver (KMGH) KBTB, 9, Denver (KUSA) | Uinta KUTV, 2, Salt Lake City KCPX, 4, Salt Lake City (KTVX) KSL, 5, Salt Lake City |
| Waukesha WTMJ, 4, Milwaukee | Big Horn KOOK, 2, Billings (KTVQ) KULR, 8, Billings KWRB, 10, Casper-Riverton (KFNE) # | Lincoln KID, 3, Idaho Falls-Pocatello (KIDK) KIFI, 8, Idaho Falls-Pocatello KCPX, 4, Salt Lake City (KTVX) KSL, 5, Salt Lake City | Washakie KTWO, 2, Casper-Riverton KWRB, 10, Casper-Riverton (KFNE) # KCPX, 4, Salt Lake City (KTVX) KSL, 5, Salt Lake City |
| | Campbell Over 90% cable penetration. | Natrona KTWO, 2, Casper-Riverton | Weston KTWO, 2, Casper-Riverton KOTA+, 3, Rapid City |
| | | Niobrara KTWO, 2, Casper-Riverton KFBC, 5, Cheyenne (KGWN) | Yellowstone National Park KID, 3, Idaho Falls-Pocatello (KIDK) KULR, 8, Billings |

APPENDIX B

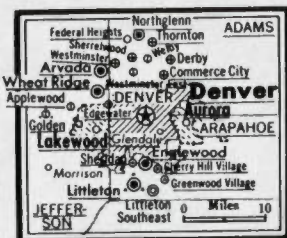
to the testimony of

Marsha E. Kessler

COLORADO

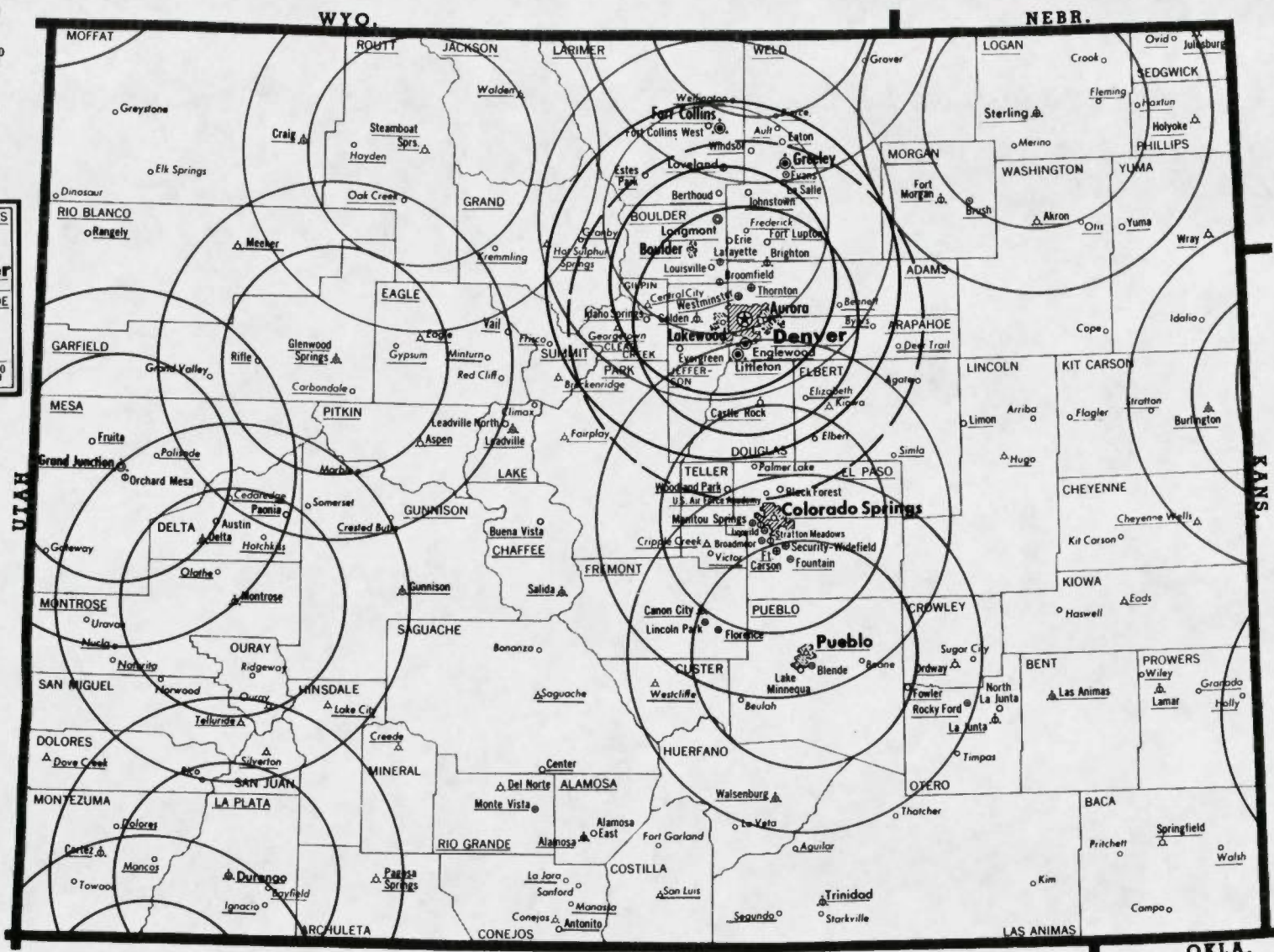
Scale of Miles
0 20 40 60

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LEGEND

- State Capital
- County Seats
- ELBERT County Names
- POPULATION KEY
- Over 100,000
- 50,000 to 100,000
- 25,000 to 50,000
- 10,000 to 25,000
- 5,000 to 10,000
- 2,500 to 5,000
- 1,000 to 2,500
- Under 1,000



N. MEX.

OKLA.

APPENDIX C

to the testimony of

Marsha E. Kessler

TELEVISION & CABLE FACTBOOK®

TV STATIONS 1990

The Authoritative Reference for the Television, Cable & Electronics Industries

Published by Warren Publishing, Inc., 2115 Ward Court, N.W., Washington, D.C. 20037

Stations Volume No. ● 58 ● 1990 Edition

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*Klystron[®] is a registered trademark of Varian Associates, Inc.

Colorado—Denver

KCNC-TV

Ch. 4

Network Service: NBC.

Licensee: NBC Subsidiary Inc., Box 5012, Terminal Annex, Denver, CO 80217.

Studio: 1044 Lincoln St., Denver, CO 80203.

Telephone: 303-861-4444. TWX: 910-931-0439.

Technical Facilities: Channel No. 4 (66-72 MHz). Authorized power: 100-kw visual, 15.1-kw aural. Antenna: 1477-ft. above av. terrain, 833-ft. above ground, 8147-ft. above sea level.

Latitude 39° 43' 50"
Longitude 105° 14' 07"

Transmitter: Lookout Mountain.

Multichannel TV Sound: Stereo only.

Satellite Earth Stations: Transmit/receive Harris, 6-meter Ku-band; Harris, 3-meter Ku-band; RCA, 3-meter Ku-band; Scientific-Atlanta, 10-meter C-band; Harris, RCA, Scientific-Atlanta receivers.

News Services: AP, Conus, NBC.

Ownership: National Broadcasting Co. See Group Ownership of Television Stations.

Began Operation: December 24, 1953. Sale to General Electric Bcstg. by Metropolitan Television Co. approved by FCC June 5, 1968 (Television Digest, Vol. 8:24). Previous ownership lineup resulted when on Nov. 12, 1964 FCC approved sale back to Metropolitan TV Co. of the 52.5% of stock held by Bob Hope and associates.

Represented (sales): NBC TV Spot Sales.

Personnel:

ROGER L. OGDEN, president & general manager.
JAMES H. MacDERMOTT, vice president & station manager.
LON LEE, vice president & program manager.
MARV ROCKFORD, vice president & news director.
RICHARD WARDELL, general sales manager.
DAVID HAUPTMAN, national sales manager.
SUSAN McELDOON, local sales manager.
TOM EDWARDS, production manager.
DAVID LAYNE, operations manager.
RENEE ROCKFORD, director of public affairs.
TOM PIPER, chief engineer.
MIKE JACKSON, promotion director.
BRIAN SULLIVAN, marketing director.

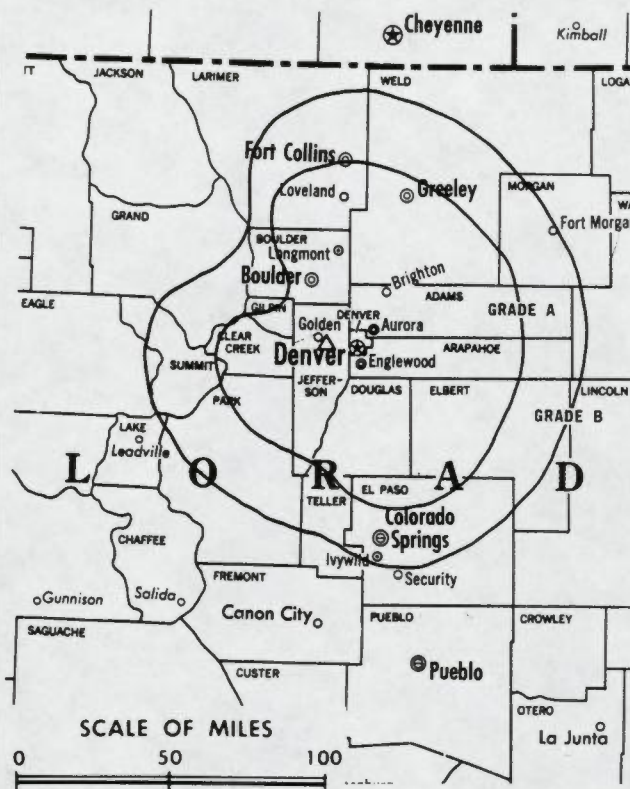
Rates: On request.

NETWORK BASE HOURLY RATE: \$1500.

City of License: Denver. ADI: Denver. Rank: 19.

Total Households: © MSI Consumer Market Data as of 1/1/89. TV Homes, TV% and Circulation © 1989 Arbitron. County coverage based on Arbitron study.

| Net Weekly Circulation | State County | Total Households | TV Households | % |
|------------------------|-----------------|------------------|---------------|-----|
| 50% & Over | COLORADO | | | |
| | Adams | 106,200 | 105,500 | 99 |
| | Arapahoe | 158,800 | 157,200 | 99 |
| | Boulder | 87,200 | 85,100 | 98 |
| | Chaffee | 5,100 | 4,900 | 96 |
| | Clear Creek | 3,000 | 2,900 | 97 |
| | Delta | 9,400 | 9,000 | 96 |
| | Denver | 234,500 | 230,000 | 98 |
| | Douglas | 13,400 | 13,300 | 99 |
| | Eagle | 7,500 | 7,100 | 95 |
| | Elbert | 3,100 | 3,000 | 97 |
| | Garfield | 10,500 | 10,100 | 96 |
| | Gilpin | 1,300 | 1,300 | 100 |
| | Grand | 3,800 | 3,600 | 95 |
| | Gunnison | 4,100 | 3,900 | 95 |
| | Jackson | 700 | 700 | 100 |
| | Jefferson | 167,700 | 166,300 | 99 |
| | Kit Carson | 2,900 | 2,700 | 93 |



KCNC-TV BMPCT-3330 Granted 9/1/55

© American Map Corp. 14244

| Net Weekly Circulation | State County | Total Households | TV Households | % |
|------------------------|--------------|------------------|---------------|-----|
| 50% & Over | Lake | 2,600 | 2,500 | 96 |
| | Larimer | 71,800 | 70,300 | 98 |
| | Lincoln | 1,800 | 1,700 | 94 |
| | Logan | 7,600 | 7,400 | 97 |
| | Mesa | 34,100 | 33,300 | 98 |
| | Mineral | 300 | 300 | 100 |
| | Moffat | 5,400 | 5,100 | 94 |
| | Morgan | 8,500 | 8,400 | 99 |
| | Park | 2,900 | 2,800 | 96 |
| | Phillips | 1,800 | 1,800 | 100 |
| | Pitkin | 5,100 | 4,700 | 92 |
| | Prowers | 5,500 | 5,200 | 94 |
| | Rio Blanco | 2,300 | 2,200 | 96 |
| | Routt | 5,800 | 5,400 | 93 |
| | San Juan | 400 | 400 | 100 |
| | Sedgwick | 1,400 | 1,400 | 100 |
| | Summit | 5,100 | 4,900 | 96 |
| | Teller | 4,600 | 4,500 | 98 |
| | Washington | 2,000 | 1,900 | 95 |
| | Weld | 51,600 | 50,700 | 98 |
| NEBRASKA | Yuma | 3,900 | 3,700 | 96 |
| | Box Butte | 5,600 | 5,500 | 98 |
| | Cheyenne | 4,200 | 4,100 | 98 |
| | Dawes | 3,500 | 3,400 | 97 |
| | Kimball | 1,900 | 1,900 | 100 |
| WYOMING | Scotts Bluff | 14,300 | 14,100 | 99 |
| | Albany | 12,000 | 11,500 | 96 |
| | Laramie | 29,000 | 28,500 | 98 |

(Continued on page A-197)

| | | | |
|----------------------------------|-----------|-----------|----|
| Station Totals | 1,576,000 | 1,545,500 | 98 |
| Net Weekly Circulation (1989) | | 1,082,200 | |
| Average Daily Circulation (1989) | | 651,800 | |

APPENDIX D

to the testimony of

Marsha E. Kessler

US Television
Household Estimates

September
1990

Nielsen Station Index

Nielsen

DMA Rankings
Population Estimates
Multi-set and
Cable TV Penetration

U.S. TV HOUSEHOLD ESTIMATES

BY COUNTY WITHIN DESIGNATED MARKET AREA (DMA)

| DESIGNATED MARKET AREA STATE COUNTY | COUNTY SIZE * | TOTAL HOUSEHOLDS | TV HOUSEHOLDS | % TV PENE- TRATION | % OF U.S. TV HOUSEHOLDS | DESIGNATED MARKET AREA STATE COUNTY | COUNTY SIZE * | TOTAL HOUSEHOLDS | TV HOUSEHOLDS | % TV PENE- TRATION | % OF U.S. TV HOUSEHOLDS |
|---|------------------|---------------------|------------------|--------------------------|-------------------------------|---|------------------|---------------------|------------------|--------------------------|-------------------------------|
| 5 COLUMBUS, OH | | 679,500 | 671,840 | 99 | .722 | 682 DAVENPORT-R.ISLAND-MOLINE (CONT'D) | | | | | |
| OHIO | | | | | | IOWA | | | | | |
| COSHOCTON | D | 14,500 | 14,060 | | | SCOTT | M B | 61,100 | 60,300 | | |
| DELAWARE | M B | 22,900 | 22,580 | | | | | | | | |
| FAIRFIELD | M B | 36,900 | 36,670 | | | 542 DAYTON | | 511,300 | 505,760 | 99 | .544 |
| FAYETTE | D | 10,400 | 10,270 | | | INDIANA | | | | | |
| FRANKLIN | M B | 387,100 | 383,310 | | | WAYNE | C | 27,200 | 26,740 | | |
| HARDIN | D | 12,200 | 12,040 | | | OHIO | | | | | |
| HOCKING | C | 10,100 | 9,900 | | | AUGLAIZE | B | 16,800 | 16,690 | | |
| KNOX | M C | 18,200 | 18,070 | | | CHAMPAIGN | B | 13,700 | 13,380 | | |
| LICKING | M B | 48,600 | 48,060 | | | CLARK | M B | 56,600 | 56,030 | | |
| MADISON | D | 11,500 | 11,170 | | | DARKE | C | 21,200 | 20,930 | | |
| MARION | C | 23,900 | 23,660 | | | GREENE | M B | 47,900 | 47,430 | | |
| MORROW | D | 10,200 | 10,070 | | | LOGAN | D | 16,300 | 16,050 | | |
| PERRY | D | 11,800 | 11,620 | | | MERCER | D | 13,800 | 13,670 | | |
| PICKAWAY | M B | 15,400 | 15,270 | | | MIAMI | M B | 35,300 | 34,830 | | |
| PIKE | D | 9,500 | 9,210 | | | MONTGOMERY | M B | 231,600 | 229,540 | | |
| ROSS | C | 24,600 | 24,310 | | | PREBLE | M B | 15,400 | 15,100 | | |
| UNION | M D | 11,700 | 11,570 | | | SHELBY | C | 15,500 | 15,370 | | |
| 0 CORPUS CHRISTI | | 173,900 | 170,250 | 98 | .183 | 751 DENVER | | 1,076,300 | 1,053,510 | 98 | 1.132 |
| TEXAS | | | | | | COLORADO | | | | | |
| ARANSAS | D | 7,000 | 6,780 | | | ADAMS | M A | 108,100 | 106,680 | | |
| BEE | D | 9,000 | 8,810 | | | ALAMOSA | D | 4,800 | 4,540 | | |
| BROOKS | D | 2,700 | 2,610 | | | ARAPAHOE | M A | 164,500 | 163,220 | | |
| DUVAL | D | 4,100 | 3,950 | | | BOULDER | M A | 88,500 | 84,510 | | |
| JIM HOGG | D | 1,800 | 1,730 | | | CHAFFEE | D | 5,100 | 4,900 | | |
| JIM WELLS | M D | 12,500 | 12,090 | | | CLEAR CREEK | D | 3,000 | 2,880 | | |
| KENEDY | D | 200 | 200 | | | DENVER | M A | 228,600 | 222,770 | | |
| KLEBERG | M D | 10,500 | 10,310 | | | DOUGLAS | M A | 16,200 | 15,930 | | |
| NUECES | M B | 103,800 | 101,910 | | | EAGLE | D | 7,500 | 7,250 | | |
| REFUGIO | D | 3,000 | 2,940 | | | ELBERT | D | 3,600 | 3,550 | | |
| SAN PATRICIO | M B | 19,300 | 18,920 | | | GARFIELD | D | 11,300 | 11,050 | | |
| 23 DALLAS-FT. WORTH | | 1,764,200 | 1,735,380 | 98 | 1.865 | GILPIN | M A | 1,300 | 1,240 | | |
| TEXAS | | | | | | GRAND | D | 3,600 | 3,380 | | |
| ANDERSON | D | 14,800 | 14,460 | | | GUNNISON | D | 4,100 | 3,970 | | |
| BOSQUE | D | 6,500 | 6,400 | | | HINSDALE | D | 200 | 200 | | |
| COLLIN | M A | 79,800 | 78,590 | | | JACKSON | D | 700 | 690 | | |
| COMANCHE | D | 5,000 | 4,880 | | | JEFFERSON | M A | 170,700 | 168,580 | | |
| COOKE | D | 11,800 | 11,520 | | | KIT CARSON | D | 2,900 | 2,810 | | |
| DALLAS | M A | 750,300 | 738,600 | | | LAKE | C | 2,300 | 2,190 | | |
| DELTA | D | 1,800 | 1,750 | | | LARIMER | C | 74,500 | 72,520 | | |
| DENTON | M A | 85,600 | 84,020 | | | LINCOLN | D | 1,800 | 1,770 | | |
| ELLIS | M A | 29,600 | 29,180 | | | LOGAN | D | 7,200 | 7,100 | | |
| ERATH | D | 10,800 | 10,530 | | | MINERAL | D | 300 | 290 | | |
| FANNIN | D | 10,200 | 9,980 | | | MOFFAT | D | 4,900 | 4,790 | | |
| FREESTONE | D | 6,400 | 6,210 | | | MORGAN | D | 8,400 | 8,310 | | |
| GRAYSON | C | 38,900 | 38,110 | | | PARK | D | 3,100 | 2,930 | | |
| HENDERSON | C | 23,100 | 22,730 | | | PHILLIPS | D | 1,800 | 1,770 | | |
| HILL | D | 10,900 | 10,650 | | | PITKIN | D | 5,200 | 4,950 | | |
| HOOD | A | 12,800 | 12,690 | | | PROWERS | D | 5,400 | 5,210 | | |
| HOPKINS | D | 11,900 | 11,470 | | | RIO BLANCO | D | 2,000 | 1,970 | | |
| HUNT | C | 27,000 | 26,630 | | | ROUTT | D | 5,400 | 5,150 | | |
| JACK | D | 2,800 | 2,750 | | | SAN JUAN | D | 400 | 390 | | |
| JOHNSON | M A | 35,600 | 35,060 | | | SAN MIGUEL | D | 1,700 | 1,510 | | |
| KAUFMAN | M A | 20,200 | 19,870 | | | SEDGWICK | D | 1,400 | 1,380 | | |
| KIMBLE | D | 1,600 | 1,530 | | | SUMMIT | D | 5,200 | 4,850 | | |
| LAMAR | C | 17,500 | 16,970 | | | WASHINGTON | D | 1,900 | 1,830 | | |
| NAVARRO | D | 15,400 | 15,240 | | | WELD | C | 52,500 | 51,740 | | |
| PALO PINTO | D | 9,700 | 9,380 | | | YUMA | D | 3,900 | 3,850 | | |
| PARKER | M A | 24,600 | 24,230 | | | MONTANA | | | | | |
| RAINS | D | 2,800 | 2,650 | | | FALLON | D | 1,300 | 1,270 | | |
| ROCKWALL | M A | 10,500 | 10,400 | | | NEBRASKA | | | | | |
| SOMERVILLE | D | 2,300 | 2,200 | | | BOX BUTTE | D | 5,200 | 5,130 | | |
| TARRANT | M A | 442,500 | 435,820 | | | CHEYENNE | D | 4,200 | 4,140 | | |
| VAN ZANDT | D | 16,100 | 15,850 | | | DAWES | D | 3,500 | 3,450 | | |
| WISE | A | 13,500 | 13,340 | | | DEUEL | D | 1,000 | 980 | | |
| WOOD | D | 11,900 | 11,690 | | | KEITH | D | 3,600 | 3,530 | | |
| 0 DAVENPORT-R.ISLAND-MOLINE | | 312,300 | 308,660 | 99 | .332 | KIMBALL | D | 1,800 | 1,790 | | |
| ILLINOIS | | | | | | WYOMING | | | | | |
| BUREAU | D | 14,300 | 14,180 | | | ALBANY | D | 12,300 | 11,690 | | |
| CARROLL | D | 7,000 | 6,910 | | | CAMPBELL | D | 12,100 | 12,030 | | |
| HENDERSON | M B | 3,500 | 3,500 | | | CARBON | D | 6,600 | 6,360 | | |
| HENRY | D | 20,200 | 20,070 | | | GOSHEN | D | 5,200 | 5,130 | | |
| JO DAVIESS | D | 9,200 | 9,070 | | | NIOBARA | D | 1,200 | 1,170 | | |
| KNOX | C | 22,500 | 22,220 | | | PLATTE | D | 4,300 | 4,190 | | |
| MERCER | D | 7,000 | 6,900 | | | 679 DES MOINES-AMES | | 377,800 | 373,060 | 99 | .401 |
| ROCK ISLAND | M B | 60,900 | 60,190 | | | IOWA | | | | | |
| WARREN | D | 7,900 | 7,820 | | | ADAIR | D | 3,500 | 3,480 | | |
| WHITESIDE | C | 24,200 | 23,930 | | | ADAMS | D | 2,100 | 2,070 | | |
| IOWA | | | | | | APPANOOSE | D | 6,000 | 5,880 | | |
| CLINTON | C | 20,400 | 20,200 | | | AUDUBON | D | 2,900 | 2,850 | | |
| DES MOINES | C | 18,200 | 17,930 | | | BOONE | D | 10,200 | 10,170 | | |
| HENRY | D | 7,200 | 7,060 | | | CALHOUN | D | 4,700 | 4,690 | | |
| JACKSON | D | 8,200 | 8,120 | | | CARROLL | D | 8,400 | 8,330 | | |
| LOUISA | D | 4,600 | 4,520 | | | CLARKE | D | 3,500 | 3,450 | | |
| MUSCATINE | C | 15,900 | 15,740 | | | DALLAS | M D | 12,300 | 12,200 | | |
| | | | | | | DECATUR | D | 3,300 | 3,200 | | |
| | | | | | | FRANKLIN | D | 4,900 | 4,850 | | |

M = Metro county of DMA market
 IM = Metro county of non-DMA market

APPENDIX E

to the testimony of

Marsha E. Kessler

U.S. TV HOUSEHOLD ESTIMATES

BY COUNTY WITHIN DESIGNATED MARKET AREA (DMA)

| DESIGNATED MARKET AREA STATE COUNTY | COUNTY SIZE * | TOTAL HOUSEHOLDS | TV HOUSEHOLDS | % TV PENE- TRATION | % OF U.S. TV HOUSEHOLDS | DESIGNATED MARKET AREA STATE COUNTY | COUNTY SIZE * | TOTAL HOUSEHOLDS | TV HOUSEHOLDS | % TV PENE- TRATION | % OF U.S. TV HOUSEHOLDS |
|---|------------------|---------------------|------------------|--------------------------|-------------------------------|---|------------------|---------------------|------------------|--------------------------|-------------------------------|
| 816 KANSAS CITY (CONT'D) | | | | | | 642 LAFAYETTE, LA (CONT'D) | | | | | |
| KANSAS | | | | | | LOUISIANA | | | | | |
| BROWN | D | 4,700 | 4,600 | | | ST MARTIN | C | 15,000 | 14,830 | | |
| DOUGLAS | C | 28,100 | 27,520 | | | VERMILION | C | 18,800 | 18,630 | | |
| FRANKLIN | D | 8,600 | 8,490 | | | | | | | | |
| JOHNSON | M A | 136,700 | 135,570 | | | 643 LAKE CHARLES | | 77,200 | 75,690 | 98 | .081 |
| LEAVENWORTH | M C | 21,600 | 21,310 | | | LOUISIANA | | | | | |
| LINN | D | 3,400 | 3,350 | | | BEAUREGARD | D | 11,400 | 11,010 | | |
| MIAMI | M D | 9,000 | 8,870 | | | CALCASIEU | M B | 62,400 | 61,350 | | |
| WYANDOTTE | M A | 65,300 | 64,090 | | | CAMERON | D | 3,400 | 3,330 | | |
| MISSOURI | | | | | | | | | | | |
| BATES | D | 6,500 | 6,250 | | | 551 LANSING | | 226,500 | 223,330 | 99 | .240 |
| CALDWELL | D | 3,300 | 3,230 | | | MICHIGAN | | | | | |
| CARROLL | D | 4,500 | 4,400 | | | CLINTON | M B | 19,800 | 19,520 | | |
| CASS | M A | 22,200 | 21,820 | | | EATON | M B | 36,100 | 35,700 | | |
| CLAY | M A | 59,200 | 58,680 | | | HILLSDALE | M C | 15,800 | 15,510 | | |
| CLINTON | D | 6,400 | 6,330 | | | INGHAM | M B | 102,500 | 100,880 | | |
| DAVIESS | D | 3,500 | 3,390 | | | JACKSON | M B | 52,300 | 51,720 | | |
| GENTRY | D | 3,000 | 2,960 | | | | | | | | |
| GRUNDY | D | 4,700 | 4,630 | | | 749 LAREDO | | 38,400 | 37,400 | 97 | .040 |
| HENRY | D | 8,400 | 8,210 | | | TEXAS | | | | | |
| JACKSON | M A | 259,900 | 255,040 | | | WEBB | M C | 35,400 | 34,550 | | |
| JOHNSON | D | 13,400 | 13,000 | | | ZAPATA | M D | 3,000 | 2,850 | | |
| LAFAYETTE | M D | 12,200 | 12,040 | | | | | | | | |
| LINN | D | 6,100 | 6,000 | | | 839 LAS VEGAS | | 289,000 | 284,170 | 98 | .305 |
| LIVINGSTON | D | 6,000 | 5,910 | | | NEVADA | | | | | |
| PETTIS | D | 14,400 | 14,130 | | | CLARK | M B | 280,700 | 276,180 | | |
| PLATTE | M A | 21,000 | 20,820 | | | LINCOLN | D | 1,400 | 1,370 | | |
| RAY | M A | 8,700 | 8,600 | | | NYE | D | 6,900 | 6,620 | | |
| SALINE | D | 9,400 | 9,210 | | | | | | | | |
| 557 KNOXVILLE | | 434,000 | 425,780 | 98 | .458 | 541 LEXINGTON | | 354,100 | 345,000 | 97 | .371 |
| KENTUCKY | | | | | | KENTUCKY | | | | | |
| BELL | D | 11,800 | 11,450 | | | ANDERSON | D | 5,400 | 5,350 | | |
| HARLAN | C | 14,200 | 13,820 | | | BATH | D | 3,600 | 3,530 | | |
| KNOX | D | 11,100 | 10,880 | | | BOURBON | M B | 7,400 | 7,300 | | |
| MCCREARY | D | 5,800 | 5,490 | | | BOYLE | D | 9,900 | 9,720 | | |
| WHITLEY | D | 13,700 | 13,330 | | | BREATHITT | D | 5,500 | 5,020 | | |
| TENNESSEE | | | | | | CASEY | D | 5,900 | 5,610 | | |
| ANDERSON | M B | 28,500 | 28,150 | | | CLARK | M B | 11,300 | 11,190 | | |
| BLOUNT | M B | 33,900 | 33,500 | | | CLAY | D | 7,900 | 7,470 | | |
| CAMPBELL | D | 14,000 | 13,420 | | | ESTILL | D | 5,300 | 5,070 | | |
| CLAIBORNE | D | 10,200 | 9,950 | | | FAYETTE | M B | 91,100 | 89,760 | | |
| COCKE | D | 11,600 | 11,380 | | | FLEMING | D | 4,800 | 4,700 | | |
| CUMBERLAND | D | 13,200 | 12,810 | | | FRANKLIN | C | 18,000 | 17,800 | | |
| FENTRESS | M D | 5,800 | 5,410 | | | GARRARD | D | 4,400 | 4,290 | | |
| GRAINGER | M D | 6,700 | 6,550 | | | HARRISON | D | 5,700 | 5,610 | | |
| HAMBLEN | C | 20,800 | 20,350 | | | JACKSON | D | 4,500 | 4,040 | | |
| HANCOCK | D | 2,300 | 2,250 | | | JESSAMINE | M B | 11,300 | 11,040 | | |
| JEFFERSON | M D | 12,900 | 12,690 | | | KNOTT | D | 6,200 | 5,950 | | |
| KNOX | M B | 136,100 | 134,250 | | | LAUREL | D | 16,000 | 15,650 | | |
| LOUDON | D | 12,500 | 12,320 | | | LEE | D | 2,900 | 2,720 | | |
| MONROE | D | 11,500 | 11,320 | | | LINCOLN | D | 7,200 | 6,990 | | |
| MORGAN | D | 5,800 | 5,680 | | | MADISON | M C | 19,900 | 19,540 | | |
| ROANE | C | 19,100 | 18,860 | | | MENIFEE | D | 1,600 | 1,560 | | |
| SCOTT | D | 7,400 | 7,210 | | | MERCER | D | 7,500 | 7,360 | | |
| SEVIER | M C | 20,100 | 19,800 | | | MONTGOMERY | D | 7,900 | 7,620 | | |
| UNION | M B | 5,000 | 4,910 | | | NICHOLAS | D | 2,700 | 2,640 | | |
| 702 LA CROSSE-EAU CLAIRE | | 165,300 | 162,860 | 99 | .175 | OWSLEY | D | 1,700 | 1,610 | | |
| MINNESOTA | | | | | | PERRY | D | 12,100 | 11,670 | | |
| HOUSTON | D | 6,600 | 6,500 | | | POWELL | D | 4,200 | 4,010 | | |
| WINONA | C | 16,300 | 16,010 | | | PULASKI | C | 19,100 | 18,580 | | |
| WISCONSIN | | | | | | ROCKCASTLE | D | 5,400 | 5,130 | | |
| BUFFALO | D | 5,700 | 5,600 | | | ROWAN | D | 6,500 | 6,120 | | |
| CHIPPEWA | C | 19,600 | 19,470 | | | RUSSELL | D | 5,900 | 5,720 | | |
| EAU CLAIRE | C | 32,700 | 32,190 | | | SCOTT | M B | 8,600 | 8,470 | | |
| JACKSON | D | 6,600 | 6,550 | | | WAYNE | D | 6,800 | 6,450 | | |
| LA CROSSE | C | 37,400 | 37,000 | | | WOLFE | D | 2,500 | 2,390 | | |
| MONROE | D | 14,300 | 14,060 | | | WOODFORD | M B | 7,400 | 7,320 | | |
| RUSK | D | 5,900 | 5,750 | | | | | | | | |
| TREMPEALEAU | D | 9,800 | 9,660 | | | 558 LIMA | | 42,200 | 41,700 | 99 | .045 |
| VERNON | D | 10,400 | 10,070 | | | OHIO | | | | | |
| 582 LAFAYETTE, IN | | 45,300 | 44,190 | 98 | .047 | ALLEN | B | 42,200 | 41,700 | | |
| INDIANA | | | | | | | | | | | |
| TIPPECANOE | C | 45,300 | 44,190 | | | 722 LINCOLN & HSTNGS-KRNYPLUS | | 260,500 | 256,900 | 99 | .276 |
| 642 LAFAYETTE, LA | | 197,200 | 193,960 | 98 | .208 | KANSAS | | | | | |
| LOUISIANA | | | | | | CLOUD | D | 4,500 | 4,280 | | |
| ACADIA | C | 20,000 | 19,620 | | | JEWELL | D | 1,800 | 1,770 | | |
| ALLEN | D | 7,200 | 7,010 | | | PHILLIPS | D | 2,900 | 2,840 | | |
| EVANGELINE | D | 12,300 | 12,080 | | | REPUBLIC | D | 2,800 | 2,760 | | |
| IBERIA | C | 22,100 | 21,720 | | | SMITH | D | 2,300 | 2,280 | | |
| JEFF DAVIS | D | 11,100 | 10,920 | | | NEBRASKA | | | | | |
| LAFAYETTE | B | 60,700 | 59,730 | | | ADAMS | M D | 12,100 | 11,990 | | |
| ST LANDRY | C | 30,000 | 29,420 | | | | | | | | |

M = Metro county of DMA market
NM = Metro county of non-DMA market

APPENDIX F

to the testimony of

Marsha E. Kessler

FCC Cable Rules

County, Call Letters, Channel Number, and Market Name

KGLD, 11, Wichita-Hutchinson (KSNG)
KUPK, 13, Wichita-Hutchinson

Sedgwick

KARD, 3, Wichita-Hutchinson (KSNW)
KAKE, 11, Wichita-Hutchinson
KTVH, 12, Wichita-Hutchinson (KWCH)

Seward

KTVK, 6, Wichita-Hutchinson (KBSD)
KGLD, 11, Wichita-Hutchinson (KSNG)
KUPK, 13, Wichita-Hutchinson

Shawnee

WIBW, 13, Topeka
KTSB, 27, Topeka (KSNT)
KTKA, 49, Topeka
WDAF, 4, Kansas City
KCMO, 5, Kansas City (KCTV)
KMBC, 9, Kansas City

Sheridan

KAYS+, 7, Wichita-Hutchinson (KBSH)
KOMC, 8, Wichita-Hutchinson (KSNK)

Sherman

KAYS+, 7, Wichita-Hutchinson (KBSH)
KOMC, 8, Wichita-Hutchinson (KSNK)

Smith

KHTL, 4, Lincoln-Hastings-Kearney (KSNB)
KHAS, 5, Lincoln-Hastings-Kearney
KOLN+, 10, Lincoln-Hastings-Kearney
KHOL+, 13, Lincoln-Hastings-Kearney (KHGI)

Stafford

KCKT, 2, Wichita-Hutchinson (KSNC)
KAKE, 10, Wichita-Hutchinson
KTVH, 12, Wichita-Hutchinson (KWCH)

Stanton

KTVK, 6, Wichita-Hutchinson (KBSH)
KGLD, 11, Wichita-Hutchinson (KSNG)
KUPK, 13, Wichita-Hutchinson

Stevens

KTVK, 6, Wichita-Hutchinson (KBSD)
KGLD, 11, Wichita-Hutchinson (KSNG)
KUPK, 13, Wichita-Hutchinson

Sumner

KARD, 3, Wichita-Hutchinson (KSNW)
KAKE, 10, Wichita-Hutchinson
KTVH, 12, Wichita-Hutchinson (KWCH)

Thomas

KAYS+, 7, Wichita-Hutchinson (KBSH)
KOMC, 8, Wichita-Hutchinson (KSNK)

Trego

KCKT, 2, Wichita-Hutchinson (KSNC)
KAYS+, 7, Wichita-Hutchinson (KBSH)

Wabaunsee

WIBW, 13, Topeka
KTBS, 27, Topeka (KSNT)
KTKA, 49, Topeka
KCMO, 5, Kansas City (KCTV)
KMBC, 9, Kansas City

Wallace

KAYS+, 7, Wichita-Hutchinson (KBSH)

Washington

KHTL, 4, Lincoln-Hastings-Kearney (KSNB)
KOLN+, 10, Lincoln-Hastings-Kearney
WIBW, 13, Topeka

Wichita

KAYS+, 7, Wichita-Hutchinson (KBSH)
KGLD, 11, Wichita-Hutchinson (KSNG)
KUPK, 13, Wichita-Hutchinson

Wilson

KOAM, 7, Joplin-Pittsburg
KODE, 12, Joplin-Pittsburg
KOTV, 6, Tulsa

County, Call Letters, Channel Number, and Market Name

Woodson
KOAM, 7, Joplin-Pittsburg
KODE, 12, Joplin-Pittsburg
WIBW, 13, Topeka

Wyandotte

WDAF, 4, Kansas City
KCMO, 5, Kansas City (KCTV)
KMBC, 9, Kansas City
KBMA, 41, Kansas City (KSHB)
KCIT, 50, Kansas City #
KZKC, 62, Kansas City

KENTUCKY

Adair

WAVE, 3, Louisville
WHAS, 11, Louisville
WLAC, 5, Nashville (WTVF)

Allen

WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)

Anderson

WAVE, 3, Louisville
WHAS, 11, Louisville
WLKY, 32, Louisville
WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)

Ballard

WSIL+, 3, Paducah-Cape Girardeau-Harrisburg
WPSD, 6, Paducah-Cape Girardeau-Harrisburg
KFVS, 12, Paducah-Cape Girardeau-Harrisburg

Barren

WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)

Bath

WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)
WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati

Bell

WATE, 6, Knoxville
WBIR, 10, Knoxville

Boone

WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati
WXIX, 19, Cincinnati
WRGT, 45, Dayton

Bourbon

WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)
WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati

Boyd

WSAZ, 3, Charleston-Huntington
WCHS, 8, Charleston-Huntington
WHTN, 13, Charleston-Huntington (WOWK)

Boyle

WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)
WAVE, 3, Louisville
WHAS, 11, Louisville

County, Call Letters, Channel Number, and Market Name

Bracken
WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati
WXIX, 19, Cincinnati

Breathitt

WSAZ, 3, Charleston-Huntington
WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)

Breckinridge

WAVE, 3, Louisville
WHAS, 11, Louisville
WLKY, 32, Louisville
WTVW, 7, Evansville

Bullitt

WAVE, 3, Louisville
WHAS, 11, Louisville
WLKY, 32, Louisville

Butler

WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WBKO, 13, Bowling Green
WTVW, 7, Evansville

Caldwell

WSIL+, 3, Paducah-Cape Girardeau-Harrisburg
WPSD, 6, Paducah-Cape Girardeau-Harrisburg
KFVS, 12, Paducah-Cape Girardeau-Harrisburg
WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)

Calloway

WSIL+, 3, Paducah-Cape Girardeau-Harrisburg
WPSD, 6, Paducah-Cape Girardeau-Harrisburg
KFVS, 12, Paducah-Cape Girardeau-Harrisburg
KBSI, 23, Paducah-Cape Girardeau-Harrisburg
WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)

Campbell

WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati
WXIX, 19, Cincinnati
WRGT, 45, Dayton

Carlisle

WSIL+, 3, Paducah-Cape Girardeau-Harrisburg
WPSD, 6, Paducah-Cape Girardeau-Harrisburg
KFVS, 12, Paducah-Cape Girardeau-Harrisburg

Carroll

WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati
WXIX, 19, Cincinnati
WTTV, 4, Indianapolis
WAVE, 3, Louisville
WHAS, 11, Louisville
WLKY, 32, Louisville

Carter

WSAZ, 3, Charleston-Huntington
WCHS, 8, Charleston-Huntington
WHTN, 13, Charleston-Huntington (WOWK)
WVAH, 23, Charleston-Huntington (WVAH, 11)

Casey

WLEX, 18, Lexington

County, Call Letters, Channel Number, and Market Name

WKYT, 27, Lexington
WAVE, 3, Louisville
WHAS, 11, Louisville

Christian

WSM, 4, Nashville (WSMV)
WLEX, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)

Clark

WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)

Clay

WATE, 6, Knoxville
WBIR, 10, Knoxville

Clinton

WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)

Crittenden

WSIL+, 3, Paducah-Cape Girardeau-Harrisburg
WPSD, 6, Paducah-Cape Girardeau-Harrisburg
KFVS, 12, Paducah-Cape Girardeau-Harrisburg
WTVW, 7, Evansville

Cumberland

WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)

Daviess

WTVW, 7, Evansville
WFIE, 14, Evansville
WEHT, 25, Evansville

Edmonson

WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)
WBKO, 13, Bowling Green

Elliott

WSAZ, 3, Charleston-Huntington
WCHS, 8, Charleston-Huntington
WHTN, 13, Charleston-Huntington (WOWK)

Estill

WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)

Fayette

WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)

Fleming

WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati
WLEX, 18, Lexington

Floyd

WSAZ, 3, Charleston-Huntington
WCHS, 8, Charleston-Huntington
WHTN, 13, Charleston-Huntington (WOWK)
WVAH, 23, Charleston-Huntington (WVAH, 11)

*Franklin

WAVE, 3, Louisville
WHAS, 11, Louisville
WLKY, 32, Louisville
WKRC, 12, Cincinnati
WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)

County, Number

WSIL+
Harri
WPSD
Harri
KFVS
Harr

WLWT
WCPC
WKRC
WXIX

WLEY
WKY
WBL

WLW
WCP
WKR
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| County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name | County, Call Letters, Channel Number, and Market Name |
|--|--|--|--|
| Fulton WSIL+, 3, Paducah-Cape Girardeau-Harrisburg WPSD, 6, Paducah-Cape Girardeau-Harrisburg KFVS, 12, Paducah-Cape Girardeau-Harrisburg | Henry WAVE, 3, Louisville WHAS, 11, Louisville WLKY, 32, Louisville WLWT, 5, Cincinnati WCPO, 9, Cincinnati WKRC, 12, Cincinnati | WBIR, 10, Knoxville Letcher WHTN, 13, Charleston-Huntington (WOWK) WCYB, 5, Bristol-Kingsport-Johnson City | Martin WSAZ, 3, Charleston-Huntington WCHS, 8, Charleston-Huntington WHTN, 13, Charleston-Huntington (WOWK) |
| Gallatin WLWT, 5, Cincinnati WCPO, 9, Cincinnati WKRC, 12, Cincinnati WXIX, 19, Cincinnati | Hickman WSIL+, 3, Paducah-Cape Girardeau-Harrisburg WPSD, 6, Paducah-Cape Girardeau-Harrisburg KFVS, 12, Paducah-Cape Girardeau-Harrisburg | *Lewis WSAZ, 3, Charleston-Huntington WVAH, 23, Charleston-Huntington (WVAH, 11) WLWT, 5, Cincinnati WCPO, 9, Cincinnati WKRC, 12, Cincinnati | Mason WLWT, 5, Cincinnati WCPO, 9, Cincinnati WKRC, 12, Cincinnati |
| *Garrard WLEX, 18, Lexington WKYT, 27, Lexington WBLG, 62, Lexington (WTVQ, 36) | Hopkins WTVW, 7, Evansville WEHT, 25, Evansville WEVV, 44, Evansville WSM, 4, Nashville (WSMV) WLAC, 5, Nashville (WTVF) WPSD, 6, Paducah-Cape Girardeau-Harrisburg | Lincoln WLEX, 18, Lexington WKYT, 27, Lexington WBLG, 62, Lexington (WTVQ, 36) | Meade WAVE, 3, Louisville WHAS, 11, Louisville WLKY, 32, Louisville |
| Grant WLWT, 5, Cincinnati WCPO, 9, Cincinnati WKRC, 12, Cincinnati WXIX, 19, Cincinnati | Jackson WLEX, 18, Lexington WKYT, 27, Lexington WBLG, 62, Lexington (WTVQ, 36) WATE, 6, Knoxville WBIR, 10, Knoxville | Livingston WSIL+, 3, Paducah-Cape Girardeau-Harrisburg WPSD, 6, Paducah-Cape Girardeau-Harrisburg KFVS, 12, Paducah-Cape Girardeau-Harrisburg KBSI, 23, Paducah-Cape Girardeau-Harrisburg | Mercer WLEX, 18, Lexington WKYT, 27, Lexington WBLG, 62, Lexington (WTVQ, 36) WAVE, 3, Louisville WHAS, 11, Louisville |
| Graves WSIL+, 3, Paducah-Cape Girardeau-Harrisburg WPSD, 6, Paducah-Cape Girardeau-Harrisburg KFVS, 12, Paducah-Cape Girardeau-Harrisburg KBSI, 23, Paducah-Cape Girardeau-Harrisburg | Jefferson WAVE, 3, Louisville WHAS, 11, Louisville WLKY, 32, Louisville | Logan WSM, 4, Nashville (WSMV) WLAC, 5, Nashville (WTVF) WSIX, 8, Nashville (WKRN, 2) | Metcalfe WSM, 4, Nashville (WSMV) WLAC, 5, Nashville (WTVF) WSIX, 8, Nashville (WKRN, 2) |
| Grayson WAVE, 3, Louisville WHAS, 11, Louisville WBKO, 13, Bowling Green WTVW, 7, Evansville | Jessamine WLEX, 18, Lexington WKYT, 27, Lexington WBLG, 62, Lexington (WTVQ, 36) | Lyon WSIL+, 3, Paducah-Cape Girardeau-Harrisburg WPSD, 6, Paducah-Cape Girardeau-Harrisburg KFVS, 12, Paducah-Cape Girardeau-Harrisburg | Monroe WSM, 4, Nashville (WSMV) WLAC, 5, Nashville (WTVF) WSIX, 8, Nashville (WKRN, 2) |
| Green WAVE, 3, Louisville WHAS, 11, Louisville WLKY, 32, Louisville | Johnson WSAZ, 3, Charleston-Huntington WCHS, 8, Charleston-Huntington WHTN, 13, Charleston-Huntington (WOWK) | McCracken WSIL+, 3, Paducah-Cape Girardeau-Harrisburg WPSD, 6, Paducah-Cape Girardeau-Harrisburg KFVS, 12, Paducah-Cape Girardeau-Harrisburg KBSI, 23, Paducah-Cape Girardeau-Harrisburg | *Montgomery WLEX, 18, Lexington WKYT, 27, Lexington WBLG, 62, Lexington (WTVQ, 36) |
| Greenup WSAZ, 3, Charleston-Huntington WCHS, 8, Charleston-Huntington WHTN, 13, Charleston-Huntington (WOWK) | Kenton WLWT, 5, Cincinnati WCPO, 9, Cincinnati WKRC, 12, Cincinnati WXIX, 19, Cincinnati | McCracken WSIL+, 3, Paducah-Cape Girardeau-Harrisburg WPSD, 6, Paducah-Cape Girardeau-Harrisburg KFVS, 12, Paducah-Cape Girardeau-Harrisburg KBSI, 23, Paducah-Cape Girardeau-Harrisburg | Morgan WSAZ, 3, Charleston-Huntington WCHS, 8, Charleston-Huntington WHTN, 13, Charleston-Huntington (WOWK) |
| Hancock WTVW, 7, Evansville WFIE, 14, Evansville WEHT, 25, Evansville WAVE, 3, Louisville WHAS, 11, Louisville | Knott WCYB, 5, Bristol-Kingsport-Johnson City WJHL, 11, Bristol-Kingsport-Johnson City WSAZ, 3, Charleston-Huntington WLOS, 13, Greenville-Spartanburg-Asheville WLEX, 18, Lexington | McCreary WATE, 6, Knoxville WBIR, 10, Knoxville | Muhlenberg WSM, 4, Nashville (WSMV) WLAC, 5, Nashville (WTVF) WSIX, 8, Nashville (WKRN, 2) WBKO, 13, Bowling Green WTVW, 7, Evansville WEHT, 25, Evansville WEVV, 44, Evansville |
| Hardin WAVE, 3, Louisville WHAS, 11, Louisville WLKY, 32, Louisville | Knox WATE, 6, Knoxville WBIR, 10, Knoxville | McLean WTVW, 7, Evansville WFIE, 14, Evansville WEHT, 25, Evansville WLAC, 5, Nashville (WTVF) | Nelson WAVE, 3, Louisville WHAS, 11, Louisville WLKY, 32, Louisville |
| Harlan WATE, 6, Knoxville WBIR, 10, Knoxville WLOS, 13, Greenville-Spartanburg-Asheville | Larue WAVE, 3, Louisville WHAS, 11, Louisville WLKY, 32, Louisville | Madison WLEX, 18, Lexington WKYT, 27, Lexington WBLG, 62, Lexington (WTVQ, 36) | Nicholas WLEX, 18, Lexington WKYT, 27, Lexington WBLG, 62, Lexington (WTVQ, 36) WLWT, 5, Cincinnati WCPO, 9, Cincinnati WKRC, 12, Cincinnati |
| Harrison WLWT, 5, Cincinnati WCPO, 9, Cincinnati WKRC, 12, Cincinnati WLEX, 18, Lexington | Laurel WATE, 6, Knoxville WBIR, 10, Knoxville | Magoffin WSAZ, 3, Charleston-Huntington | Ohio WTVW, 7, Evansville WEHT, 25, Evansville WEVV, 44, Evansville WBKO, 13, Bowling Green WSM, 4, Nashville (WSMV) WLAC, 5, Nashville (WTVF) |
| Hart WSM, 4, Nashville (WSMV) WLAC, 5, Nashville (WTVF) WBKO, 13, Bowling Green WAVE, 3, Louisville WHAS, 11, Louisville | Lawrence WSAZ, 3, Charleston-Huntington WCHS, 8, Charleston-Huntington WHTN, 13, Charleston-Huntington (WOWK) | Marion WAVE, 3, Louisville WHAS, 11, Louisville WLKY, 32, Louisville | Oldham WAVE, 3, Louisville WHAS, 11, Louisville WLKY, 32, Louisville |
| Henderson WTVW, 7, Evansville WFIE, 14, Evansville WEHT, 25, Evansville | Lee WLEX, 18, Lexington WKYT, 27, Lexington WCYB, 5, Bristol-Kingsport-Johnson City | Marshall WSIL+, 3, Paducah-Cape Girardeau-Harrisburg WPSD, 6, Paducah-Cape Girardeau-Harrisburg KFVS, 12, Paducah-Cape Girardeau-Harrisburg KBSI, 23, Paducah-Cape Girardeau-Harrisburg | Owen WLWT, 5, Cincinnati WCPO, 9, Cincinnati WKRC, 12, Cincinnati |
| | Leslie WCYB, 5, Bristol-Kingsport-Johnson City WJHL, 11, Bristol-Kingsport-Johnson City | | |

FCC Cable Rules

County, Call Letters, Channel Number, and Market Name

WAVE, 3, Louisville
WHAS, 11, Louisville

Owsley

WLEX, 18, Lexington
WKYT, 27, Lexington
WATE, 6, Knoxville

Pendleton

WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati
WXIX, 19, Cincinnati

Perry

WCYB, 5, Bristol-Kingsport-Johnson City
WJHL, 11, Bristol-Kingsport-Johnson City

Pike

WSAZ, 3, Charleston-Huntington
WCHS, 8, Charleston-Huntington
WHTN, 13, Charleston-Huntington (WOWK)
WVAH, 23, Charleston-Huntington (WVAH, 11)
WHIS, 6, Bluefield-Beckley-Oak Hill (WVVA)

Powell

WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)

Pulaski

WATE, 6, Knoxville
WBIR, 10, Knoxville
WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)

Robertson

WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati
WLEX, 18, Lexington

Rockcastle

WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)

Rowan

WSAZ, 3, Charleston-Huntington

Russell

WATE, 6, Knoxville
WBIR, 10, Knoxville
WHAS, 11, Louisville
WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)

Scott

WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)
WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati

Shelby

WAVE, 3, Louisville
WHAS, 11, Louisville
WLKY, 32, Louisville

Simpson

WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)

Spencer

WAVE, 3, Louisville
WHAS, 11, Louisville
WLKY, 32, Louisville

Taylor

WAVE, 3, Louisville
WHAS, 11, Louisville

County, Call Letters, Channel Number, and Market Name

Todd

WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)

Trigg

WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)
WPSD, 6, Paducah-Cape Girardeau-Harrisburg

Trimble

WAVE, 3, Louisville
WHAS, 11, Louisville
WLKY, 32, Louisville
WLWT, 5, Cincinnati
WCPO, 9, Cincinnati
WKRC, 12, Cincinnati
WXIX, 19, Cincinnati
WTTV, 4, Indianapolis

Union

WTVW, 7, Evansville
WFIE, 14, Evansville
WEHT, 25, Evansville
WSIL+, 3, Paducah-Cape Girardeau-Harrisburg
WPSD, 6, Paducah-Cape Girardeau-Harrisburg

Warren

WSM, 4, Nashville (WSMV)
WLAC, 5, Nashville (WTVF)
WSIX, 8, Nashville (WKRN, 2)
WZTV, 17, Nashville
WCAY, 30, Nashville
WBKO, 13, Bowling Green

Washington

WAVE, 3, Louisville
WHAS, 11, Louisville
WLKY, 32, Louisville

Wayne

WATE, 6, Knoxville
WBIR, 10, Knoxville

Webster

WTVW, 7, Evansville
WFIE, 14, Evansville
WEHT, 25, Evansville

Whitley

WATE, 6, Knoxville
WBIR, 10, Knoxville

Wolfe

WSAZ, 3, Charleston-Huntington
WCHS, 8, Charleston-Huntington
WLEX, 18, Lexington
WKYT, 27, Lexington

Woodford

WLEX, 18, Lexington
WKYT, 27, Lexington
WBLG, 62, Lexington (WTVQ, 36)
WAVE, 3, Louisville
WHAS, 11, Louisville

LOUISIANA

Acadia

KATC, 3, Lafayette, LA
KLFY, 10, Lafayette, LA
KLNI, 15, Lafayette, LA (KADN)
KALB, 5, Alexandria, LA

Allen

KATC, 3, Lafayette, LA
KLFY, 10, Lafayette, LA
KALB, 5, Alexandria, LA
KPLC, 7, Lake Charles

Ascension

WBRZ, 2, Baton Rouge

County, Call Letters, Channel Number, and Market Name

WAFB, 9, Baton Rouge
WWL, 4, New Orleans
WDSU, 6, New Orleans
WVUE, 8, New Orleans
WNOL, 38, New Orleans

Assumption

WBRZ, 2, Baton Rouge
WAFB, 9, Baton Rouge
WWL, 4, New Orleans
WDSU, 6, New Orleans
WVUE, 8, New Orleans

Avoyelles

KALB, 5, Alexandria, LA
WAFB, 9, Baton Rouge
KATC, 3, Lafayette, LA
KLFY, 10, Lafayette, LA

Beauregard

KJAC, 4, Beaumont-Port Arthur
KFDM, 6, Beaumont-Port Arthur
KALB, 5, Alexandria, LA
KATC, 3, Lafayette, LA
KLFY, 10, Lafayette, LA
KPLC, 7, Lake Charles

Bienville

KTBS, 3, Shreveport-Texarkana
KTAL, 6, Shreveport-Texarkana
KSLA, 12, Shreveport-Texarkana
KNOE, 8, Monroe-El Dorado
KTVE, 10, Monroe-El Dorado

Bossier

KTBS, 3, Shreveport-Texarkana
KTAL, 6, Shreveport-Texarkana
KSLA, 12, Shreveport-Texarkana
KMSS, 33, Shreveport-Texarkana

Caddo

KTBS, 3, Shreveport-Texarkana
KTAL, 6, Shreveport-Texarkana
KSLA, 12, Shreveport-Texarkana
KMSS, 33, Shreveport-Texarkana

Calcasieu

KPLC, 7, Lake Charles
KJAC, 4, Beaumont-Port Arthur
KFDM, 6, Beaumont-Port Arthur
KBMT, 12, Beaumont-Port Arthur
KATC, 3, Lafayette, LA
KLFY, 10, Lafayette, LA

Caldwell

KNOE, 8, Monroe-El Dorado
KTVE, 10, Monroe-El Dorado

Cameron

KPLC, 7, Lake Charles
KJAC, 4, Beaumont-Port Arthur
KFDM, 6, Beaumont-Port Arthur
KBMT, 12, Beaumont-Port Arthur
KATC, 3, Lafayette, LA
KLFY, 10, Lafayette, LA

Catahoula

KNOE, 8, Monroe-El Dorado
KALB, 5, Alexandria, LA

Claiborne

KTBS, 3, Shreveport-Texarkana
KTAL, 6, Shreveport-Texarkana
KSLA, 12, Shreveport-Texarkana
KNOE, 8, Monroe-El Dorado
KTVE, 10, Monroe-El Dorado
KMSS, 33, Shreveport-Texarkana

Concordia

KNOE, 8, Monroe-El Dorado
KALB, 5, Alexandria, LA

DeSoto

KTBS, 3, Shreveport-Texarkana
KTAL, 6, Shreveport-Texarkana
KSLA, 12, Shreveport-Texarkana

County, Call Letters, Channel Number, and Market Name

KMSS, 33, Shreveport-Texarkana

East Baton Rouge

WBRZ, 2, Baton Rouge
WAFB, 9, Baton Rouge

East Carroll

KNOE, 8, Monroe-El Dorado
KTVE, 10, Monroe-El Dorado
WABG, 6, Greenwood-Greenville
WLBT, 3, Jackson, MS
WJTV, 12, Jackson, MS

East Feliciana

WBRZ, 2, Baton Rouge
WAFB, 9, Baton Rouge

Evangeline

KATC, 3, Lafayette, LA
KLFY, 10, Lafayette, LA
KALB, 5, Alexandria, LA

Franklin

KNOE, 8, Monroe-El Dorado
KTVE, 10, Monroe-El Dorado

Grant

KALB, 5, Alexandria, LA
KNOE, 8, Monroe-El Dorado

Iberia

KATC, 3, Lafayette, LA
KLFY, 10, Lafayette, LA
KLNI, 15, Lafayette, LA (KADN)
WBRZ, 2, Baton Rouge
WAFB, 9, Baton Rouge

Iberville

WBRZ, 2, Baton Rouge
WAFB, 9, Baton Rouge

Jackson

KNOE, 8, Monroe-El Dorado
KTVE, 10, Monroe-El Dorado
KTBS, 3, Shreveport-Texarkana
KSLA, 12, Shreveport-Texarkana

Jefferson

WWL, 4, New Orleans
WDSU, 6, New Orleans
WVUE, 8, New Orleans
WGNO, 26, New Orleans
WNOL, 38, New Orleans

Jefferson Davis

KATC, 3, Lafayette, LA
KLFY, 10, Lafayette, LA
KPLC, 7, Lake Charles

Lafayette

KATC, 3, Lafayette, LA
KLFY, 10, Lafayette, LA
KLNI, 15, Lafayette, LA (KADN)
WBRZ, 2, Baton Rouge
WAFB, 9, Baton Rouge

Lafourche

WWL, 4, New Orleans
WDSU, 6, New Orleans
WVUE, 8, New Orleans
WGNO, 26, New Orleans
WNOL, 38, New Orleans
WAFB, 9, Baton Rouge

LaSalle

KNOE, 8, Monroe-El Dorado
KALB, 5, Alexandria, LA

*Lincoln

KNOE, 8, Monroe-El Dorado
KTVE, 10, Monroe-El Dorado
KTBS, 3, Shreveport-Texarkana

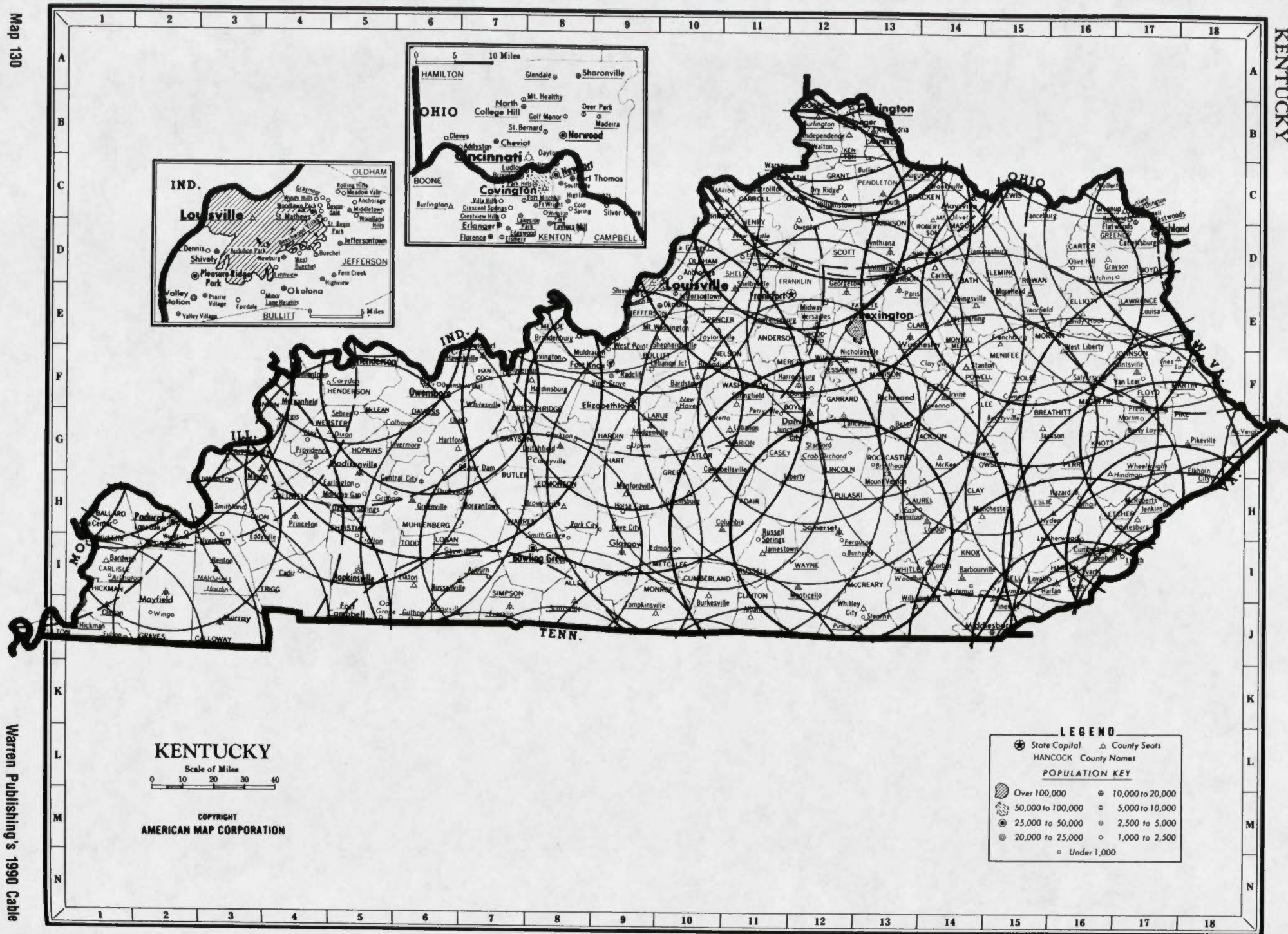
Livingston

WBRZ, 2, Baton Rouge
WAFB, 9, Baton Rouge

APPENDIX G

to the testimony of

Marsha E. Kessler



APPENDIX H
to the testimony of
Marsha E. Kessler

Kentucky—Lexington

WLEX-TV

Ch. 18

Network Service: NBC.

Licensee: WLEX-TV Inc., Box 1457, Lexington, KY 40591.

Studio: 1065 Russell Cave Rd., Lexington, KY 40505.

Mailing Address: Box 1457, Lexington, KY 40591.

Telephone: 606-255-4404. **TWX:** 510-476-8896.

Technical Facilities: Channel No. 18 (494-500 MHz). Authorized power: 1104-kw max. & 1000-kw horizontal visual, 221-kw max. & 200-kw horizontal aural. Antenna: 640-ft. above av. terrain, 670-ft. above ground, 1620-ft. above sea level.

Latitude 38° 03' 56"
Longitude 84° 29' 13"

Transmitter: Russell Cave Pike.

Multichannel TV Sound: Stereo only.

Satellite Earth Station: Comtech, 5-meter; Harris, Pinzone receivers.

News Service: UPI.

Ownership: First Security National Bank & Trust Co. of Lexington, executor of J. D. Gay Jr. estate, 54.45%; Jean Allen Bell, et al., 10.6%; Corinne Gay, 7.07%; William B. Gess, 5.69%; J. G. Atchison, secy., 0.03%; 6 others, with less than 2%.

Began Operation: March 15, 1955.

Represented (sales): Blair Television.

Represented (legal): Fletcher, Heald & Hildreth.

Represented (engineering): Jules Cohen & Associates, P.C.

Personnel:

HARRY C. BARFIELD, president & general manager.

JOE OLIVER, vice president & general sales manager.

JOHN A. DUVALL, vice president, broadcast operations.

BERT W. SCHEER, vice president, engineering.

MUEL WILSON, vice president, finance & administration.

GREENFIELD, production manager.

IL FAST, local sales manager.

E. WYLIE, director, public affairs.

J. CRAWFORD, director, station promotion.

ALLISON, news director.

Net One Hour Rate: \$4100.

Net 30 Sec. Rate: \$1500.

WORK BASE HOURLY RATE: \$1000.

License: Lexington. **ADI:** Lexington. **Rank:** 75.

Households: © MSI Consumer Market Data as of 1/1/89. TV Homes, TV% and Circulation © 1989 Arbitron study.

| State | County | Total Households | TV Households | % |
|----------|-----------|------------------|---------------|-----|
| Kentucky | Anderson | 5,000 | 5,000 | 100 |
| | Bath | 3,600 | 3,500 | 97 |
| | Bourbon | 7,200 | 7,100 | 99 |
| | Boyle | 9,600 | 9,500 | 99 |
| | Breathitt | 5,400 | 5,300 | 97 |
| | Casey | 5,700 | 5,600 | 98 |
| | Clark | 11,000 | 10,900 | 99 |
| | Clay | 7,700 | 7,500 | 97 |
| | Estill | 5,400 | 5,200 | 97 |
| | Fayette | 84,300 | 83,700 | 99 |
| | Fleming | 4,800 | 4,700 | 98 |
| | Franklin | 17,400 | 17,200 | 99 |
| | Garrard | 4,200 | 4,100 | 99 |
| | Harlan | 14,500 | 14,300 | 99 |
| | Hart | 14,500 | 14,300 | 99 |
| | Harrison | 14,500 | 14,300 | 99 |
| | Henderson | 14,500 | 14,300 | 99 |



WLEX-TV BPC-4123 Granted 5/27/68

© American Map Corp., No. 14244

| Net Weekly Circulation | State | County | Total Households | TV Households | % |
|------------------------|----------|------------|------------------|---------------|-----|
| 50% & Over | Kentucky | Jessamine | 10,400 | 10,300 | 99 |
| | | Laurel | 15,300 | 15,000 | 98 |
| | | Lee | 2,900 | 2,800 | 97 |
| | | Lincoln | 6,900 | 6,800 | 99 |
| | | Madison | 18,800 | 18,500 | 98 |
| | | Mason | 6,300 | 6,200 | 98 |
| | | Menifee | 1,700 | 1,700 | 100 |
| | | Mercer | 7,400 | 7,300 | 99 |
| | | Montgomery | 7,800 | 7,700 | 98 |
| | | Nicholas | 2,700 | 2,700 | 100 |
| | | Owsley | 1,800 | 1,700 | 94 |
| | | Perry | 12,000 | 11,700 | 98 |
| | | Powell | 4,000 | 3,900 | 98 |
| | | Pulaski | 18,700 | 18,300 | 98 |
| | | Robertson | 800 | 800 | 100 |
| | | Rockcastle | 5,400 | 5,200 | 97 |
| | | Rowan | 6,400 | 6,300 | 98 |
| | | Scott | 8,200 | 8,100 | 99 |
| | | Taylor | 8,600 | 8,500 | 99 |
| | | Washington | 3,300 | 3,300 | 100 |
| Between 25-49% | Kentucky | Whitley | 13,400 | 13,200 | 99 |
| | | Wolfe | 2,400 | 2,300 | 96 |
| | | Woodford | 6,700 | 6,600 | 98 |
| | | Bell | 11,900 | 11,700 | 98 |
| | | Bracken | 2,700 | 2,700 | 100 |
| | | Knox | 10,900 | 10,700 | 98 |
| | | Leslie | 5,000 | 4,800 | 97 |
| | | Magoffin | 4,900 | 4,800 | 98 |
| | | Morgan | 4,300 | 4,200 | 98 |
| | | Owen | 3,400 | 3,400 | 100 |

(Continued on page A-504)

Station Totals

APPENDIX I
to the testimony of
Marsha E. Kessler

U.S. TV HOUSEHOLD ESTIMATES

BY COUNTY WITHIN DESIGNATED MARKET AREA (DMA)

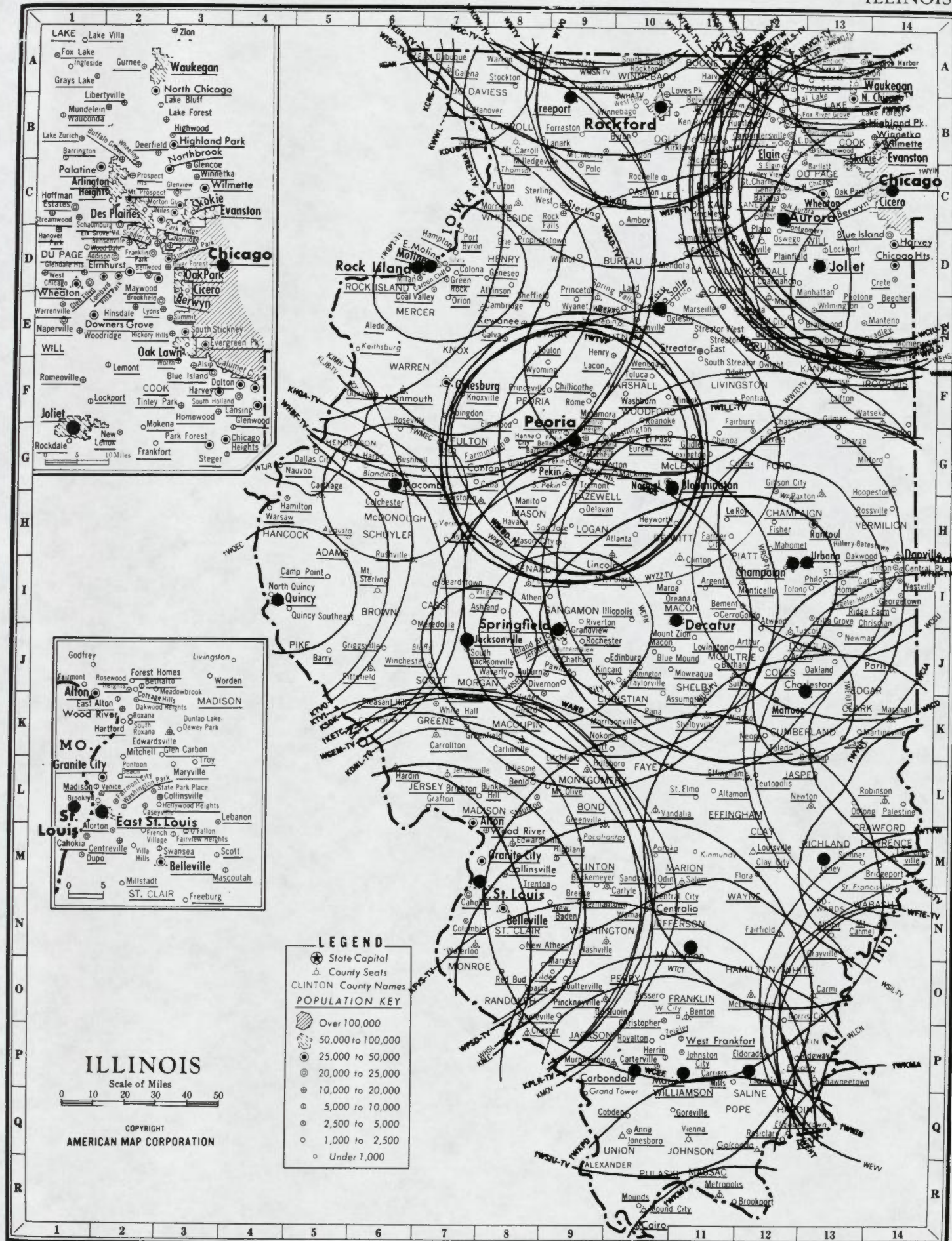
| DESIGNATED MARKET AREA STATE COUNTY | COUNTY SIZE * | TOTAL HOUSEHOLDS | TV HOUSEHOLDS | % TV PENE- TRATION | % OF U.S. TV HOUSEHOLDS | DESIGNATED MARKET AREA STATE COUNTY | COUNTY SIZE * | TOTAL HOUSEHOLDS | TV HOUSEHOLDS | % TV PENE- TRATION | % OF U.S. TV HOUSEHOLDS |
|---|------------------|---------------------|------------------|--------------------------|-------------------------------|---|------------------|---------------------|------------------|--------------------------|-------------------------------|
| 652 OMAHA (CONT'D) | | | | | | 656 PANAMA CITY | | 84,700 | 83,060 | 98 | .089 |
| NEBRASKA | | | | | | FLORIDA | | | | | |
| OTOE | D | 5,900 | 5,830 | | | BAY | M C | 53,400 | 52,670 | | |
| RICHARDSON | D | 4,200 | 4,070 | | | CALHOUN | D | 3,500 | 3,400 | | |
| SARPY | M B | 33,700 | 33,440 | | | FRANKLIN | D | 3,100 | 2,980 | | |
| SAUNDERS | D | 7,100 | 7,040 | | | GULF | D | 4,500 | 4,400 | | |
| SEWARD | D | 6,100 | 5,920 | | | LIBERTY | D | 1,700 | 1,640 | | |
| WASHINGTON | M D | 6,200 | 6,150 | | | WALTON | D | 12,000 | 11,620 | | |
| | | | | | | WASHINGTON | D | 6,500 | 6,350 | | |
| 534 ORLANDO-DAYTONA BCH-MELBRN | | 917,200 | 905,080 | 99 | .973 | 597 PARKERSBURG | | 63,500 | 62,630 | 99 | .067 |
| FLORIDA | | | | | | OHIO | | | | | |
| BREVARD | M B | 173,700 | 171,560 | | | WASHINGTON | M B | 24,100 | 23,760 | | |
| FLAGLER | D | 11,000 | 10,730 | | | WEST VIRGINIA | | | | | |
| LAKE | C | 65,700 | 64,770 | | | PLEASANTS | D | 2,900 | 2,870 | | |
| MARION | C | 80,900 | 79,520 | | | WOOD | M B | 36,500 | 36,000 | | |
| ORANGE | M B | 264,800 | 261,120 | | | | | | | | |
| OSCEOLA | M B | 41,000 | 40,530 | | | 675 PEORIA-BLOOMINGTON | | 211,800 | 208,700 | 99 | .224 |
| SEMINOLE | M B | 108,900 | 107,570 | | | ILLINOIS | | | | | |
| SUMTER | D | 12,400 | 12,240 | | | FULTON | C | 15,400 | 15,250 | | |
| VOLUSIA | M B | 158,800 | 157,040 | | | MCLEAN | M C | 47,400 | 46,680 | | |
| | | | | | | MARSHALL | D | 5,100 | 5,030 | | |
| 631 OTTUMWA-KIRKSVILLE | | 44,200 | 43,170 | 98 | .046 | MASON | D | 6,700 | 6,630 | | |
| IOWA | | | | | | PEORIA | M B | 72,800 | 71,700 | | |
| DAVIS | D | 3,300 | 3,250 | | | PUTNAM | D | 2,200 | 2,170 | | |
| JEFFERSON | D | 6,700 | 6,400 | | | STARK | D | 2,500 | 2,460 | | |
| VAN BUREN | D | 3,100 | 3,080 | | | TAZEWELL | M B | 47,700 | 47,060 | | |
| WAPELLO | C | 15,300 | 15,110 | | | WOODFORD | M B | 12,000 | 11,720 | | |
| MISSOURI | | | | | | 504 PHILADELPHIA | | 2,729,700 | 2,697,100 | 99 | 2.899 |
| ADAIR | D | 8,900 | 8,570 | | | DELAWARE | | | | | |
| PUTNAM | D | 2,100 | 2,050 | | | KENT | C | 39,800 | 39,160 | | |
| SCHUYLER | D | 2,000 | 1,970 | | | NEW CASTLE | A | 162,500 | 160,910 | | |
| SULLIVAN | D | 2,800 | 2,740 | | | NEW JERSEY | | | | | |
| | | | | | | ATLANTIC | B | 86,100 | 84,950 | | |
| 632 PADUCAH-C.GIRARDEAU-HARRBG | | 355,700 | 349,890 | 98 | .376 | BURLINGTON | M A | 142,200 | 141,230 | | |
| ILLINOIS | | | | | | CAMDEN | M A | 187,300 | 185,880 | | |
| ALEXANDER | D | 4,700 | 4,600 | | | CAPE MAY | C | 42,400 | 41,940 | | |
| FRANKLIN | C | 17,600 | 17,390 | | | CUMBERLAND | C | 49,900 | 49,410 | | |
| HAMILTON | D | 3,900 | 3,820 | | | GLOUCESTER | M A | 77,900 | 77,320 | | |
| HARDIN | D | 2,200 | 2,180 | | | MERCER | A | 123,100 | 121,640 | | |
| JACKSON | C | 23,900 | 23,350 | | | SALEM | A | 25,000 | 24,800 | | |
| JEFFERSON | D | 15,700 | 15,370 | | | PENNSYLVANIA | | | | | |
| JOHNSON | D | 3,300 | 3,240 | | | BERKS | B | 132,300 | 130,380 | | |
| MASSAC | D | 6,300 | 6,200 | | | BUCKS | M A | 199,000 | 197,430 | | |
| PERRY | D | 8,900 | 8,760 | | | CHESTER | M A | 134,000 | 131,950 | | |
| POPE | D | 1,900 | 1,860 | | | DELAWARE | M A | 210,900 | 209,210 | | |
| PULASKI | D | 3,500 | 3,420 | | | LEHIGH | B | 117,200 | 115,830 | | |
| SALINE | D | 12,000 | 11,840 | | | MONTGOMERY | M A | 262,600 | 260,050 | | |
| UNION | D | 7,800 | 7,680 | | | NORTHAMPTON | B | 95,300 | 93,790 | | |
| WILLIAMSON | C | 25,100 | 24,800 | | | PHILADELPHIA | M A | 642,200 | 631,220 | | |
| KENTUCKY | | | | | | 753 PHOENIX | | 1,078,300 | 1,052,220 | 98 | 1.131 |
| BALLARD | D | 3,200 | 3,150 | | | ARIZONA | | | | | |
| CALDWELL | D | 5,000 | 4,870 | | | COCONINO | C | 32,000 | 29,760 | | |
| CALLOWAY | D | 11,800 | 11,660 | | | GILA | D | 16,100 | 15,520 | | |
| CARTISLE | D | 2,000 | 1,980 | | | GRAHAM | D | 7,700 | 7,330 | | |
| CRITTENDEN | D | 3,200 | 3,170 | | | GREENLEE | D | 3,000 | 2,780 | | |
| FULTON | D | 3,100 | 2,980 | | | LA PAZ | D | 6,300 | 6,110 | | |
| GRAVES | D | 13,600 | 13,440 | | | MARICOPA | M A | 861,100 | 845,860 | | |
| HICKMAN | D | 1,900 | 1,870 | | | MOHAVE | C | 38,700 | 37,600 | | |
| LIVINGSTON | D | 3,700 | 3,650 | | | NAVAJO | C | 23,400 | 21,060 | | |
| LYON | D | 2,300 | 2,240 | | | PINAL | C | 39,000 | 37,840 | | |
| MCCRACKEN | C | 24,600 | 24,280 | | | YAVAPAI | C | 46,000 | 44,170 | | |
| MARSHALL | D | 10,800 | 10,700 | | | APACHE-S | C | 5,000 | 4,190 | | |
| MISSOURI | | | | | | 508 PITTSBURGH | | 1,170,000 | 1,155,390 | 99 | 1.242 |
| BOLLINGER | D | 4,400 | 4,320 | | | MARYLAND | | | | | |
| BUTLER | D | 15,000 | 14,670 | | | GARRETT | D | 9,900 | 9,320 | | |
| CPE GIRARDEAU | C | 23,800 | 23,500 | | | PENNSYLVANIA | | | | | |
| CARTER | D | 2,000 | 1,930 | | | ALLEGHENY | M A | 549,200 | 542,770 | | |
| DUNKLIN | D | 12,900 | 12,640 | | | ARMSTRONG | C | 30,200 | 29,920 | | |
| MISSISSIPPI | D | 5,500 | 5,400 | | | BEAVER | M A | 71,600 | 70,680 | | |
| NEW MADRID | D | 7,600 | 7,460 | | | BUTLER | C | 56,600 | 56,150 | | |
| REYNOLDS | D | 2,700 | 2,590 | | | CLARION | C | 14,900 | 14,610 | | |
| SCOTT | D | 15,200 | 15,030 | | | FAYETTE | M B | 57,200 | 56,520 | | |
| STODDARD | D | 11,400 | 11,240 | | | FOREST | D | 1,900 | 1,840 | | |
| WAYNE | D | 5,100 | 5,010 | | | GREENE | C | 15,400 | 15,080 | | |
| TENNESSEE | | | | | | INDIANA | C | 33,000 | 32,490 | | |
| LAKE | D | 2,500 | 2,440 | | | LAWRENCE | C | 37,800 | 37,420 | | |
| OBION | D | 13,100 | 12,890 | | | VENANGO | C | 23,700 | 23,330 | | |
| WEAKLEY | D | 12,500 | 12,270 | | | WASHINGTON | M A | 81,300 | 80,320 | | |
| | | | | | | WESTMORELAND | M A | 145,600 | 144,200 | | |
| 604 PALM SPRINGS | | 111,000 | 108,550 | 98 | .117 | WEST VIRGINIA | | | | | |
| CALIFORNIA | | | | | | MONONGALIA | C | 30,400 | 29,740 | | |
| RIVERSIDE-E | M A | 111,000 | 108,550 | | | PRESTON | D | 11,300 | 11,000 | | |

M = Metro county of DMA market
NM = Metro county of non-DMA market

APPENDIX J

to the testimony of

Marsha E. Kessler



TESTIMONY OF STANLEY M. BESEN
BEFORE THE COPYRIGHT ROYALTY TRIBUNAL

August 16, 1993

EXECUTIVE SUMMARY

In its recent copyright royalty distribution decisions, the Tribunal has placed considerable reliance on the value that cable operators say they attribute to distant program categories. This paper reports new results on the value of distant signal programs to cable operators based on a study of the actual behavior of cable operators. The study estimates the value of the distant signal programming categories based not on what operators say they would do, but on what they actually do. The statistical analysis undertaken permits determination of the value of each of the various types of programs carried on distant signals and, in turn, the share of royalty payments that should be assigned to each group of copyright claimants. The study finds that approximately 90 percent of royalties should go to movies and series claimants, about 9 percent should go to sports claimants, and about 1 percent should go to devotional claimants. The estimated value of local programs is negative. Because these results are obtained consistently using a variety of model specifications, data, and statistical approaches, they should be accorded considerable weight by the Tribunal.

TESTIMONY OF STANLEY M. BESEN
BEFORE THE COPYRIGHT ROYALTY TRIBUNAL

Biographical Information

I received my bachelors degree in Economics from the City College of New York (1958) and both masters (1960) and doctorate (1964) degrees in Economics from Yale University. Since 1992, I have been a Vice President with Charles River Associates, Washington, D.C.

Prior to my employment at Charles River Associates, I was a Senior Economist with the RAND Corporation (1980-1992). I was previously a member of the Department of Economics at Rice University (1965-1980) where I held the Allyn R. and Gladys M. Cline Professorship in Economics and Finance. I have served as Visiting Professor of Law and Economics at the Georgetown University Law Center (1990-1991); the Visiting Henley Professor of Law and Business at Columbia University (1988-1989); a member of the Office of Technology Assessment Advisory Panel on Intellectual Property Rights in an Age of Electronics and Information (1984-1985); a member of the Regional Telecommunications Planning Advisory Committee of the City of Cincinnati (1985); a Co-Director of the Network Inquiry Special Staff at the Federal Communications Commission (1978-1980); a member of the Task Force on National Telecommunications Policy Making of the Aspen Institute Program on Communications and Society (1977); a Brookings Economic Policy Fellow at the Office of Telecommunications Policy, Executive Office

of the President (1971-1972); an Economist at the Institute for Defense Analyses (1963-1965); and an Acting Assistant Professor of Economics at the University of California, Santa Barbara (1962-1963).

I have appeared as a witness before several United States House of Representatives and Senate committees and subcommittees in hearings regarding the telecommunications industry, cable television, and intellectual property. I have also appeared on several occasions before the Copyright Royalty Tribunal on cable television issues.

For approximately the past 25 years, my research has focused primarily on the telecommunications industry, including analyses of both the economics of the industry and its regulation. This research includes extensive studies of cable television, including studies of entry policy, copyright, ownership, and access.

I have written the following published articles that analyze cable television: Regulation of Media Ownership by the Federal Communications Commission, (The Rand Corporation, 1984, co-author); An Economic Analysis of Mandatory Leased Channel Access for Cable Television, (The Rand Corporation, 1982, co-author); "The Deregulation of Cable Television," Law and Contemporary Problems, (1981, co-author); "Copyright Liability for Cable Television: Compulsory Licensing and the Coase Theorem," Journal of Law and Economics, (1978, co-author); "Economic Policy Research on Cable Television: Assessing the Costs and Benefits of Cable Deregulation," prepared for the Office of Telecommunications

Policy, Executive Office of the President (1976) and reprinted in P.W. MacAvoy (editor), Deregulation of Cable Television, American Enterprise Institute (1977, co-author); and "The Economics of the Cable Television 'Consensus'," Journal of Law and Economics, (1974). A copy of my resume is appended as Attachment 1 to this testimony.

Introduction

This paper reports results on the value to cable operators of the various types of programs on the distant signals they carry. The method used to obtain these results differs from previous studies that have relied exclusively on operator statements about these values.¹ Because such statements can provide highly misleading estimates of the true valuations, the analysis reported here is based on the actual behavior of cable operators. Moreover, as described in detail below, this study controls for other factors that may influence the conduct of operators. Finally, in this study, in contrast to the studies based on cable operator statements, programs are accurately placed in the categories that are used by the Copyright Royalty Tribunal in its distribution process.²

¹See, e.g., Bortz, JSC Exhibit 1, 1989. Our criticisms of the Bortz study are not limited to its exclusive reliance on operator statements. For detailed criticisms see Besen testimony, 1989.

²The operators who were interviewed in the Bortz survey were almost certainly unaware of the precise composition of the program categories for royalty distribution as defined by the Tribunal, nor did the survey attempt to provide this information to the respondents. As a result, operators are likely to have

The study finds that the estimated value to cable operators of the movies and syndicated series they carry is approximately 10 times that of sports programs. In particular, the study finds that about 90 percent of the royalties collected under the cable compulsory license should be awarded to movies and series owners. The share that should be awarded to sports program owners is about 9 percent. The value of devotional programming is far smaller than that of either movies/series or sports. The owners of devotional programs should receive a share of about 1 percent. Finally, the estimated value of local programming on distant signals is negative. Increases in the amount of local programming on a distant signal reduce the value of that signal to the cable operator.³

Basic Premises

The first premise of this study is that obtaining accurate measures of the value to cable operators of the programs on the distant signals they carry requires an analysis of actual operator behavior. This means that one must measure what operators are

misclassified some programs in responding to the survey. For example, although copyright owners of programs like professional wrestling and stock car racing are members of the movies and series claimants, cable operators are likely to have identified these as sports programs.

³Programming data for distant public television stations were not available for either 1988 or 1990. As a result, we were unable to estimate a specific share for the educational programming claimants. Thus, the shares reported in the text can be regarded as the amounts to be paid after the CRT has determined, by some other method, the royalties payable to the public broadcasting claimants.

willing to pay for programs by observing what they actually chose to pay for them. Previous attempts to measure value by asking operators hypothetical questions about how they would spend a given amount of money on programming suffer from numerous technical shortcomings.

Among other difficulties, these attempts suffer from the fundamental problem that what people say they will do may be a poor indicator of what they actually will do in given circumstances. Thus, one recent review noted that

...even for marketplace commodities as familiar to respondents as automobiles and refrigerators, projecting even near-term demand on the basis of purchase intentions requires that we do not accept responses at face value. Rather, the responses are usually analyzed using empirically based techniques and algorithms that calibrate the survey responses by reference to marketplace experience.⁴

The results of surveys that are based solely on cable operator statements cannot be taken at face value. Moreover, no attempt has been made to "calibrate" the responses to these surveys using actual marketplace behavior. The results reported here, which are based on an analysis of actual operator behavior, are intended to overcome these shortcomings.

The second premise of this study is that the value to cable operators of the various kinds of distant signal programming is reflected in the royalty payments that operators must make for that

⁴Michael Kemp and Christopher Maxwell, "Exploring A Budget Context for Contingent Valuation Estimates," in Jerry Hausman (editor), Contingent Valuation: A Critical Assessment (forthcoming, 1993), p. 7.

programming. Those payments, in turn, will tend to reflect the additional revenues earned by the operators from carrying an additional program of each type. Thus, for example, the value to the cable operator of another hour of sports programming would be the additional revenue earned by the operator from carrying that additional program, that is, the marginal value of the programming.⁵ Indeed, in a market unencumbered by the compulsory license, the market-clearing price of each category of distant signal programming would be equal to the additional revenues generated by an additional hour of such programming.

Although cable operators do not pay copyright owners directly for the programs on distant signals, the compulsory license fees they pay do depend on the number of signals they carry. Operators will add distant signals only if the increase in revenue that is attributable to the programs on those signals is at least as great as the additional royalty payments the operators must make to carry the signals. The profit-maximizing cable operator will, therefore, continue to add distant signals to its channel lineup until the additional net revenues generated by each distant signal are just equal to the additional royalty payments.⁶ As a result, changes

⁵See Besen 1989 testimony. It should be understood that subsequent references to the value of an additional signal or program refer to marginal, not total, value.

⁶As long as the revenues generated by the programming on an additional distant signal exceed the required increase in royalty payments, the operator should add the distant signal to the lineup; adding such a signal will increase revenues more than costs, thereby increasing profits. If operators could air only some of the programming on a distant signal and incur proportionately smaller royalty costs, they would continue adding distant signals

in royalty payments will accurately reflect the additional revenues earned as a result of the carriage of an additional distant signal and the programs it contains.

Operators are willing to make additional royalty payments to the extent that the carriage of additional signals increases: (i) the rate they can charge for the service on which the signals are carried; (ii) the number of subscribers to that service; (iii) net revenues from other services that are taken by viewers who are attracted to the cable system by the additional signals⁷; and/or (iv) advertising revenues⁸. Similarly, operators will delete distant signals if the associated reduction in royalty payments is at least as great as the reduction in revenues from these sources. Thus, the decision of an operator to incur additional royalty payments by carrying additional signals reflects the value of the programs on those signals to the operator.

until the condition in the text is satisfied. However, because operators cannot "pick and choose" among distant signal programs in this way, operators will continue adding distant signals as long as the increase in revenues is greater than or equal to the increase in royalty payments.

⁷Some viewers who become basic cable subscribers when the number and/or identity of distant signals changes will also choose to subscribe to expanded basic and premium services. The per subscriber fees that a cable operator pays for the carriage of other services may also be affected by the number of basic subscribers it serves. The additional revenues from these services, net of any additional costs, will affect the willingness of cable operators to pay for programs on distant signals.

⁸Some viewers who are attracted to the basic service by improvements in the complement of distant signals will watch other services on which the cable operator can sell advertising spots. The additional advertising revenues that are generated will affect the willingness of cable operators to pay for the programs that appear on the distant signals.

When a system adds or drops a distant signal, we can in fact observe changes in both royalty payments and in the mix of distant signal programming that is carried. The statistical problem is to ascribe changes in royalty payments, and therefore additional operator revenues from all sources, to the changes in the kinds of distant signal programming carried by the cable system.

Because not all systems add or delete the same distant signals, because different distant signals contain different mixes of programs, and because the change in royalty payments when a distant signal is added will not be the same for all systems, we can statistically infer the proportions of the increase in royalty payments that are due to the changes in the amounts of programming in each category. Some systems will choose, say, to add more "expensive" distant signals with programs that generate greater additional revenues than other systems that add less "expensive" distant signals. It is these differences that permit us statistically to allocate the changes in royalty payments among the various programming categories.⁹

Instead of analyzing the changes in royalty payments, we might have attempted to analyze the effects of the various types of programming on distant signals on the levels of royalty payments. Such an analysis would have required us to control for a large

⁹Because changes in royalty payments will depend on the basic revenues of the system, the addition of any given distant signal is likely to result in much larger increases in royalty payments for larger than for smaller systems. To control for these differences, we analyze the percentage changes in royalty payments. We provide a detailed description of our methodology below.

number of other factors that influence these payments, because these payments depend on the basic revenues of the system. These factors include the number and types of local over-the-air signals and the economic and demographic characteristics of the markets in which cable systems operate as well as other services offered by cable systems to their subscribers.

To reduce the need for, and thus the difficulty in, controlling for these "other" factors, we determined instead to analyze changes in royalty payments between adjacent accounting periods.¹⁰ That is, we attempt to explain how the amount that a cable operator pays for the carriage of distant signals changes when there are changes in the programming on those signals. The primary benefit of this approach is that we can ignore the effects of many factors that may affect royalty payments because they are not likely to change significantly between the accounting periods we analyze.¹¹

In our analysis, we examine only those changes in royalty payments that occur when a cable system adds or deletes a distant signal, or exchanges one distant signal for another. We could, instead, have assessed changes in royalty payments regardless of whether there are any changes in the distant signal complement because changes in the programming mix can occur even if there is

¹⁰The accounting periods are the semiannual periods for which cable operators make their compulsory license royalty payments.

¹¹We did, however, analyze whether our results are likely to have been affected by changes in the carriage of other program services by cable systems. That analysis, which concludes that our basic results are unaffected, is reported below.

no change in the identity of distant signals that are carried.

However, the effects we wish to identify are likely to be too subtle to detect when the complement of signals carried by a cable operator does not change between accounting periods. Specifically, these programming changes are likely to be small between accounting periods, so that their influence on royalty payments will also be small. As a result, it is likely to be difficult to isolate these effects from the surrounding "noise."

On the other hand, much larger changes in program composition occur when a cable operator adds or deletes a distant signal, or replaces one distant signal with another. In these cases, there are likely to be larger changes in the number of programs in each category than where the complement of signals being carried does not change, so that the effects we seek to measure will be easier to detect.

In sum, what we observe in the real-world choices of cable operators are changes in royalty payments and changes in the distant signal programming mix. Because the changes in royalty payments reflect how much the signals that are added or deleted are worth to the operator, we can then assign that value to the various programming categories that are used in the CRT allocation process.

Statistical Approach

Our basic statistical approach is to relate changes in the program composition of the complement of distant signals carried by a cable system to the changes in royalty payments made by the

operator when the system adds, deletes, or swaps distant signals. In this way, we can measure the value of different types of programs to the operator by observing its actual behavior and thus infer the appropriate share of each copyright owner group in cable compulsory license royalties.¹²

When a cable operator changes the complement of distant signals it carries, this generally results in a change in its royalty payments. This change may occur both because basic subscriber revenues may have changed and because, under the compulsory license, royalties depend on the number of distant signals that are carried.

Many outcomes are possible. Basic subscriber revenues may not change, but royalty payments may increase as distant signals are added. Basic subscriber revenues may increase with no accompanying increase in the royalty rate if one distant signal is replaced by another.¹³ Or, finally, both basic subscriber revenues and the royalty rate may be affected when there is a change in the complement of distant signals carried by a cable system.

¹²This approach is similar to a "hedonic" analysis, a technique used frequently by economists, that relates the prices of different "bundles" of goods and services to the attributes of the bundles. For discussions of this approach see Sherwin Rosen, "Hedonic Prices and Implicit Markets," Journal of Political Economy (January/February 1974), pp. 34-55, and Jack Triplett, "The Economic Interpretation of Hedonic Methods," Survey of Current Business (January 1986), pp. 36-40.

¹³As noted above, the increase in basic subscriber revenues may reflect an increase in the number of subscribers, an increase in basic service rates, or both.

In the first case, the additional royalty fees¹⁴ must at least be matched by additional net revenues from other sources, e.g., advertising revenues, revenues from other tiers, etc.¹⁵ In the second case, any increase in royalty payments must be less than or equal to the increase in subscriber revenues plus any increase in net revenues from other sources. In all cases, the additional royalty payments must be justified by the increase in net revenues from all sources.

What triggers this increase in net revenues is, of course, the carriage of an additional distant signal, or a "swap" of one distant signal for another. These changes, in turn, change the mix of programming on distant signals that a cable operator offers to its subscribers. Thus, depending on which signals are added, dropped, or swapped, the mix of movies and series, sports, devotional, and local programs will change. An increase in the number of distant signals that are carried will occur only if the programs on the additional signals generate additional revenues that more than offset the associated increase in royalty payments, i.e., only if their value is greater than their additional cost.

Cable operators are willing to make large additional royalty payments only if the value to them of the programs on the additional distant signals are large. On the other hand, cable

¹⁴We discuss a change that increases royalty payments, but we could, as well, have considered a change that reduced those payments.

¹⁵Recall that any changes in the fees paid to carry other program services that result from a change in basic subscriptions are included in this calculation.

operators are willing to add distant signals with programs of relatively low value only if the associated increase in royalty payments is small. Thus, we would expect larger royalty payment increases to be associated with increases in the carriage of distant signals that contain especially highly-valued programs.¹⁶ By relating statistically the changes in programming that result from changes in distant signal carriage to changes in royalty payments, we are able to measure the value to the cable operator of that programming.

Consider a hypothetical cable operator that makes royalty payments, R_0 , in period zero, t_0 . During that period, the operator carries distant signals that together provide M_0 hours of movies and S_0 hours of sports programs.¹⁷ Now suppose that the cable operator carries a different complement of distant signals in the next period, t_1 , and that, as a result, program hours change to M_1 and S_1 , respectively.

The percentage change between the two periods in the royalty payments made by the operator, $(R_1 - R_0)/R_0$, is called R' . We call the percentage change in the number of hours of programs in the movie and sport categories between these period S' and M' ,

¹⁶Again, the value of programs to an operator depends on the associated increases in revenues from all sources that those programs generate.

¹⁷We assume that there are two types of programs on the distant signals for notational simplicity. The complete analysis considers local, movies and series, devotional, and sports programs. We also examine whether hours should be the sole measure of programming inputs.

respectively.¹⁸ The basic equation we estimate is

$$R' = aM' + bS'.$$

Each observation used to estimate this equation is an instance in which a cable operator has either dropped, added, or swapped distant signals. The dependent variable, R' , measures the percentage change in royalty payments made by the operator between the period prior to the change in distant signals, t_0 , and the period in which the change occurred, t_1 . The explanatory variables, M' and S' , are the percentage changes in the number of hours of movies and sports programming, respectively, on all distant signals that results from the addition, deletion, or swap.¹⁹ It is that change in the programming mix that is associated with the change in royalty payments.

As an example, suppose that in t_0 , the cable operator carried 150 hours of movies and 50 hours of sports on distant signals. If it added a distant signal that resulted in the carriage of 240 hours of movies and 60 hours of sports in t_1 , $M' = (240-150)/150$, or .60, and $S' = (60-50)/50$, or .20.

By estimating statistically the coefficients of each of the explanatory variables in this equation, we can determine the effect on the royalty payment of a given percentage change in hours in

¹⁸These percentage changes are calculated in the same manner as is the percentage change in royalties. As already noted, the use of percentage changes permits us to control for differences the size of systems. In addition, as explained below, this formulation allows for the possibility of "diminishing returns."

¹⁹As we discuss below, in estimating our preferred equation we weighted these hours by a measure of viewing.

each of the program categories holding constant the percentage change in the number of hours in the other category. Thus, the coefficient of M' ("a" in the above equation) measures the percentage change in royalty payments that accompanies a one percent change in the number of hours of movies on the distant signals carried by the system, holding constant the number of hours of sports programs. The coefficient of S' ("b" in the above equation) measures the same effect for sports programs.

It is possible to interpret our estimated equation as the demand for distant signal programming by cable operators. As such, the estimated equation should display diminishing returns.²⁰ By relating the percentage change in royalty payments to the percentage change in program hours in the various categories, we permit our equation to exhibit diminishing returns.²¹ If the coefficient for a given category is less than one, this indicates that a one percent increase in programming hours in that category produces a less than one percent increase in royalty payments. This means that there are diminishing returns to programs in that

²⁰Estimating a demand equation without reference to the supply of distant signals may result in biased coefficients. However, because the supply of distant signals can be regarded as fixed to any particular cable operator, there is likely to be no such bias. See Ernst Berndt, The Practice of Econometrics: Classic and Contemporary, Reading, MA: Addison-Wesley Publishing Co., 1991, p. 130. If there were a bias, it could be cured through the use of explanatory variables called "instruments," in addition to programming hours. As described in note 42, this procedure generates virtually identical results to those described in the text.

²¹This is equivalent to treating the logarithm of royalties as a function of the logarithm of program hours.

category.

Since the willingness to make a larger royalty payment reflects the value of the programs on the additional distant signal, the estimated coefficients permit us to measure the value to the operator of the two types of programs and, in turn, to estimate the appropriate shares of the compulsory license payments. In particular, since the entire change in royalty payments must be ascribed to one or another of the programming categories, our estimates of the coefficients should sum to one. Otherwise, the changes in the programming mix will either not explain all of the change in royalties, or will suggest higher (or lower) royalty payments than those which are actually paid.²²

A one percent increase in M will lead to an "a" percent change in royalties and a one percent change in S will lead to a "b" percent change in royalties. Since a and b must sum to 100 percent of the additional royalty payments, "a" and "b" are the shares of M and S in those royalties.

Because our approach results in estimated coefficients that do not sum precisely to one, we adjust the estimated coefficients after the fact to reflect this condition. This is preferable to constraining the sum of the shares to one in the estimation process itself. However, we tested whether the estimated sum of the shares is, in a statistical sense significantly different from one, and

²²A similar point is made by Roseanne Cole et al., "Quality-Adjusted Price Indexes for Computer Processors and Selected Peripheral Equipment," Survey of Current Business (January 1986), p. 47.

could in no case reject that hypothesis. Finally, we estimated a version of our equation in which the sum of the shares is assumed to equal one. These results are reported below.

Although the basic statistical approach we have taken can be described simply, its implementation was far from simple. We dealt with five major issues: (1) the period of analysis; (2) identifying distant signals; (3) the measurement of program "inputs"; (4) the choice of functional form ; and (5) the treatment of additional variables. The first three of these issues are discussed in this section. We have already addressed the choice of functional form by our decision to analyze percentage changes in, rather than levels of, royalty payments. Below, we describe how we considered the possible effect on our estimates of contemporaneous changes in the carriage of other program services.

The Period of Analysis

As already discussed, we confined our analysis to situations in which a cable operator either added or deleted a distant signal between two accounting periods, including cases in which an operator deleted one signal and replaced it with another. To assure that we had a reasonably large sample of observations, we began our analysis in accounting period 1988II, the second half of 1988. Thus, the first changes in the complement of distant signals we examined were those that occurred between 1988I and 1988II. The

final changes were those that occurred between 1990I and 1990II.²³ Although we could have gone back somewhat further in time, we were concerned that changes in structure might have rendered earlier observations unrepresentative of later ones. Most importantly, cable rate deregulation was largely completed by the beginning of the period we analyzed.²⁴

The initial data set, containing information on when a station was carried by a cable system between 1987 and 1991, and whether the station was classified as a distant or local signal for that system during a particular accounting period, was obtained from Cable Data Corporation. The data set also contained information about system receipts and royalty payments for each accounting period.

Identifying Distant Signals

The analysis we conducted requires information on whether the complement of distant signals carried by a cable system changed between accounting periods. For many systems, these data can be obtained straightforwardly from reports submitted to the CRT and reported to us by Cable Data Corporation. Thus, if a distant

²³Most of the analysis covers the period from 1988II to 1990II, where we compared contemporaneous changes in royalties and programming. In a few cases, we examined the possibility of lagged responses, so that changes in programming in an earlier period were related to changes in royalty payments in a later one.

²⁴We should note here that we did not assume that the underlying equation remained unchanged within the period of analysis. Below we report the results of testing the homogeneity of our model throughout the period of analysis.

signal appears in the report in one period and is absent in the next, it represents a change between the two periods in the complement of distant signals carried by a cable system.²⁵ However, the data contain some instances in which a signal is present in consecutive periods but is classified as a local signal in one period, and a distant signal in the next, or vice versa. Such observations, in which the only change in reported distant signals represented a change in reporting status, were not considered in our analysis.²⁶

There are, however, instances in which a distant signal is added or deleted by a system for which another signal has changed classification during the accounting period. The question here is how to treat the reclassified signal for the purpose of calculating the percentage changes in programming in various categories. Should, for example, a signal that has been treated as distant in the past be treated as local if it is so classified in the present? We concluded that, for this purpose, we should treat these signals as distant in all periods because their programming affects the additional value of other distant signals that are added or deleted.

²⁵A signal is considered "added" in the first period in which the signal appears. A signal is considered "dropped" in the first period in which it is not carried. Because reports are made semi-annually, we cannot determine when within a reporting period a change occurred.

²⁶Other observations were omitted because the programming data on the distant signals that were added or deleted were not available or because the percentage changes in basic receipts or royalty payments were so large that they indicated that retiering had likely occurred.

We began with 15,011 instances in which a particular station was carried by a particular cable system in a particular accounting period.²⁷ In this data set, there were 1,394 different stations and 1,201 unique cable systems. From this data set, using the "once distant, always distant" approach, we identified 1,117 observations from 811 different cable systems in which there was a change in the complement of distant signals during the period of analysis.²⁸

Next, we matched these observations with available data on the programming on these signals.²⁹ Because program data are available only for signals with significant viewing in cable

²⁷Thus, in determining the number of these instances, a system carrying two broadcast stations in any given accounting period would be counted twice, once for each station.

²⁸If a system dropped two distant signals in the same accounting period, this represents a single change. Some observations were deleted prior to this point because of obvious lapses in data collection, e.g., a system reported the carriage of no signals during a period although it reported the carriage of signals both before and after that period, or because the system had started or ceased operation. We also deleted observations for Guam, Puerto Rico, and the Virgin Islands. Finally, some signals that were classified as distant under the "once distant, always distant" rule were classified by the system as local in the accounting period in which it was added or in the accounting period prior to its deletion. Although we have verified that our classifications of these signals as distant are correct, we also analyzed a data set in which these observations were deleted. As reported below, our basic results are unaffected by this deletion.

²⁹These data were obtained from the Household Viewing Hour Analysis, conducted by the A.C. Nielsen Company and supplied to us by the Motion Picture Association of America. The data are obtained from six months of station behavior in each year and are reported on an annual basis. In a few cases, station programming information was obtained for only four or five months of the six month reporting period. These data were inflated to obtain estimates of program hours for the entire period.

households³⁰, and because some observations contained missing data on one or more other variables, this reduced our sample to 349 observations (from 282 unique cable systems) for which a change in the distant signal complement occurred. Finally, we omitted a small number of observations either because they had implausibly large changes in receipts, or royalties, or both, between reporting periods. This reduced our sample to 342 observations from 278 unique cable systems.³¹

Measurement of Program "Inputs"

For each observation in which there was a change in the complement of distant signals, we obtained data on the change in the total number of hours in each program category carried by the cable system.³² We also adjusted these data to reflect differences in viewing of the programs in particular categories.³³ To carry out this adjustment, we weighted the hourly programming data by the viewing hours in cable households in the particular

³⁰Stations were included in the data set only if their viewing in distant cable households exceeded some minimum level, between 80,000 and 100,000 households depending on the year. As a result, all signals with significant cable carriage are included in our analysis.

³¹Note that these are all the observations that met our requirements during the period of analysis. Below, we report results from a somewhat smaller "filtered" data set from which additional observations were excluded.

³²Actually, the data are reported in quarter hours, but since we employ percentage changes the difference is immaterial.

³³The viewing data are from the Household Viewing Hour Analysis.

... of movies and series increases and that of sports decreases relative to the estimated shares obtained from our preferred equation.

³⁴For an early example of the use of "quality" adjustments for inputs see Zvi Griliches, "Estimates of the Aggregate Agricultural Production Function from Cross-Sectional Data," Journal of Farm Economics, XLV (May 1963), pp. 419-428.

³⁵The F ratio is 2.7820 for 4, 331 degrees of freedom, which is significant at the 95 confidence level.

estimated shares. In some cases they increase the estimated share of movies and series programs above those in our preferred equation, and in other cases they reduce it. In no case is the change large enough to affect the basic conclusions of the previous analysis.⁴⁴

Time Effects

In estimating our preferred equation, we implicitly assumed that the equation was the same in all periods we analyzed. Here, we report the results of estimating a version of our equation in which we allowed for differences in the equation across periods. In particular, we included binary variables in the equation to indicate the period from which the observation was drawn.⁴⁵ None of the binary variables had a significant coefficient.

Despite the lack of significance of any of the time variables, we have, nonetheless, computed estimated shares for this equation to determine whether the inclusion of the binary variables affects our basic conclusions with respect to program shares.

The estimated shares are:

| <u>Program Category</u> | <u>Share</u> |
|-------------------------|--------------|
| Movies/Series | .912* |

⁴⁴The statistical results are reported in Table 1.

⁴⁵See, e.g., P. Rao and R.L. Miller, Applied Econometrics, Belmont, CA: Wadsworth Publishing Company, 1971, pp. 88-93, for a discussion of this technique. Because of the negative results we obtained using the time effects, and because of concerns about multicollinearity, we did not perform an analysis in which the coefficients of the programming variables differed among accounting periods.

| | |
|------------|-------|
| Devotional | .008* |
| Sports | .079 |

These results show clearly that the inclusion of time effects has virtually no effect on the estimated shares. Indeed, in this equation, the estimated shares are almost exactly the same as in our preferred equation.

An Alternative Specification

Rather than simply test to see if the coefficients on the programming categories summed to one, we also estimated a version of the equation in which we assumed that the sum of the coefficients of our equation equalled one.⁴⁶ In estimating the equation in this manner, the coefficient of local programming remained negative. The estimated shares from this equation after eliminating local programming and scaling the remaining shares so that their sum equals one are:

| <u>Program Category</u> | <u>Share</u> |
|-------------------------|--------------|
| Movies/Series | .908* |
| Devotional | .008* |
| Sports | .084 |

Again, the shares are virtually identical to those obtained from

⁴⁶This involves subtracting the percentage change in weighted hours for one of the program categories from all of the other variables. The estimated coefficients, which are reported in Table 2, are invariant to the "reference" program category that is chosen.

our preferred equation.⁴⁷

Filtered Data

Another check on the sensitivity of our results involved an examination of a data set in which we deleted observations from the primary data set if the rate charged in 1991II was less than that charged in 1987I, which we attribute to retiering.⁴⁸ Although the use of this filter reduced the data set to 253 observations on 213 unique systems, this approach permits us to test whether the basic results were primarily the result of the deleted observations.

When we estimated our equation using the filtered data (see Table 1), the estimated shares were:

| <u>Program Category</u> | <u>Share</u> |
|-------------------------|--------------|
| Movies/Series | .891* |
| Devotional | .005 |
| Sports | .105* |

These results are slightly more favorable to sports and slightly less favorable to devotional and movies/series than our preferred equation. Nonetheless, even if this equations is used, the share

⁴⁷In estimating our preferred equation, we allowed for an intercept term. We also tested whether the results are affected if the intercept term is suppressed. (Although in theory there should be no intercept term in the percentage change equation, we estimated an intercept to allow for the possibility of non-linearities.) The estimated shares from this equation are .903 for movies and series; .010 for devotional programming, and .087 for sports. These results are virtually identical to those obtained when the intercept of the equation was not suppressed.

⁴⁸Recall that the period of analysis ended in 1990II, but we used data through 1991II for the purpose of this filtering.

of sports is still only about 10 percent. Clearly, our basic results do not arise from the observations that have been filtered from the data set to perform these calculations.

Omission of Observations on Reclassified Signals

As discussed above, a number of distant signals were apparently misclassified as local signals by cable operators and we corrected these misclassifications in constructing our data set. Nonetheless, because we wished to be certain that our results were not substantially affected by observations for which we made these corrections, we deleted from our sample any observation for which a distant signal had been classified as local in the accounting period in which it was added, or in the accounting period prior to its deletion. The results of this regression appear in Table 1. The estimated shares when this restricted data set is analyzed are:

| <u>Program Category</u> | <u>Share</u> |
|-------------------------|--------------|
| Movies/Series | .911* |
| Devotional | .008* |
| Sports | .082 |

Clearly, the estimated shares are virtually unchanged when the observations using the corrected data are omitted.

Unweighted Hours

As an additional check on the sensitivity of our results, we estimated our equations using data in which program hours are not weighted by viewing. The purpose of this analysis is to determine

whether weighting by viewing affects our basic findings. In this case, only the category movies/series has a positive coefficient, indicating that this category should receive 100 percent of the royalty pool (see Table 1). The overall conclusion is that movies and series do relatively better and all other categories do relatively worse than when the weighted data are used. Recall, however, that weighting hours resulted in a statistically significant reduction in the unexplained variance in the percentage change in royalties⁴⁹, which explains why we prefer the equation using weighted hours.

Summary

It is convenient to summarize the results of this section by comparing the estimated shares from the various alternatives to the shares that are estimated from our preferred equation. Table 3 provides this comparison. As is apparent from the Table, the results are highly consistent across the various alternatives. The share of movie/series programs is always approximately 90 percent, that of sports programs is always about 9 percent, and that of devotional programs is always about 1 percent.

⁴⁹This is accomplished by decomposing each of the explanatory variables into unweighted hours and a term that is the percentage change in the weights multiplied by the ratio of unweighted hours in t_1 to unweighted hours in t_0 and computing the F ratio to compare the equations that use the weighted and unweighted data. The F ratio is 2.78 for 4, 331 degrees of freedom, which is significant at the 95 percent confidence level.

Changes in Other Program Services

As we indicated in our previous discussion, one of our primary motivations for analyzing changes in royalties and program hours rather than their absolute amounts was to reduce the need to control for factors that might be expected to affect the level of royalties but not changes in them. Thus, slowly-changing variables such as market demographics, or the number and types of broadcast stations in a market, can safely be ignored because they are unlikely to change significantly during the brief periods in which there is a change in the complement of distant signals carried by a cable system. Thus, by analyzing changes in royalties, we effectively control for such variables.

One factor that could be a concern, however, is if there were significant changes in the number of non-broadcast cable program services that were correlated with changes in the carriage of distant signals. Our concern here is that a system might have added a distant signal at the same time as it began carrying a particular cable program service, say TNT or ESPN. If adding a distant signal tended to be accompanied by the carriage of a particular cable program service, we could erroneously ascribe to a distant signal programming category an increase in royalty payments that is really due to higher basic revenues because of the addition of a new cable programming service.⁵⁰

To account for this possibility, we attempted to identify

⁵⁰Note that the omission of this factor would be important for our purposes only if it affected the estimated coefficients in our equation.

changes in the other program services that a cable system carried for each of the observations we analyzed. In carrying out our analysis, the data source we used was Television/Cable Factbook for the years 1987-1992.⁵¹ Our effort was greatly hampered by the fact that the Factbook data on the service lineups of cable systems were not always available for the periods we wished to examine. For example, we might have an observation on a change in distant signal carriage between the second half of 1988 and the first half of 1989, but have the service lineup for that system in the 1989 Factbook be for 1987.

In attempting to overcome this difficulty with the data, we proceeded as follows: First, we identified the Factbook date that was closest to the end date of the accounting period in which the change in distant signals appeared.⁵² An observation was discarded at this point unless the Factbook date was within four months (plus or minus) of the end date.

For observations that were not discarded, we determined whether the immediately earlier Factbook date was within fifteen months of the later Factbook date. If it was not, the observation was also discarded. This screening procedure, which was intended to insure that the changes in the carriage of other program

⁵¹The original tabulations were performed under our direction by the staff of the Motion Picture Association of America, but we independently verified the data.

⁵²The Factbook entries usually provide the date on which the observation of the reported cable system lineup was made. We employed these dates, which we call the Factbook dates, and not the dates of the Factbook issues.

services were roughly contemporaneous with the changes in distant signals, resulted in 59 usable observations.

Next, we chose a set of cable program services for which we wished to identify changes that might have affected our estimated coefficients. These services, which included all of the major cable programs services, were AMC, A&E, BET, CNN, Encore, ESPN, other sports channels, the Family Channel, CNN-Headline News, Lifetime, MTV, Nickelodeon, TNN, TNT, the Weather Channel, Univision, USA, VH-1, home shopping channels, the Disney Channel, and other (non-sports) pay services.

We wished to determine whether changes in the carriage of these services could have affected our estimates of the effects of changes in programming on distant signals on cable system royalty payments. Our approach was to determine whether there was a correlation between the percentage changes in movies/series and sports (weighted) hours, the explanatory variables in our equation, and changes in the cable program services offered. If no correlation existed, we could be fairly certain that our estimated coefficients were unaffected by changes in the carriage of other program services.

We examined the relationships between the (percentage) changes in movies/series and sports hours, respectively, and changes in: (a) the total number of non-broadcast cable services; (b) the total number of A&E, American Movie Classics, TNT, and the various

premium movie services; and (c) the number of sports services.⁵³ In each case, there was no correlation at the 5 percent level of significance. That is, there was no systematic relationship between our explanatory variables and changes by cable systems in the carriage of other program services. Thus, it is highly unlikely that our estimates of the effects of changes in programs on distant signals on cable royalty payments are substantially affected by these other changes.

Sample Representativeness

Finally, we examined the possibility that systems that changed their distant signal complement are different from those (Form 3) systems that did not. Table 4 reports the means of four characteristics of cable systems, the basic rate, the number of subscribers, the total number of broadcast signals carried, and the number of distant signals carried. While there clearly are differences between the means of each of these characteristics across the two groups, the differences appear so small that the results of our statistical analysis are likely applicable to all Form 3 systems.


⁵³None of the observations involved a change in the carriage of ESPN. Category (b) is intended to be a representative collection of cable services that primarily carry movies and series programs.

Conclusion

The results reported in this paper, in which estimates of the value to cable operators of the programming on distant signals are based on the behavior of those operators, are remarkably consistent. Using a wide variety of approaches, the estimated share of movies and series programs is consistently about 90 percent, the estimated share of sports programs is about 9 percent, and the estimated share of devotional programs is about 1 percent. These results are obtained for different measures of program hours, different specifications of the underlying equation, and different data sets. The fact that the basic results are unaffected by these changes should give the Tribunal considerable confidence in their validity.

I declare under penalty of perjury that my testimony is true and correct and of my personal knowledge.

Executed on August 13, 1993.


Stanley M. Besen

ATTACHMENT 1

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1992-present Vice President, Charles River Associates, Washington, D.C.
1980-1992 Senior Economist, The Rand Corporation, Washington, D.C.
1990-1991 Visiting Professor of Law and Economics, Georgetown University Law Center
1988-1989 Visiting Henley Professor of Law and Business, Columbia University
1985-1988 Co-editor, *Rand Journal of Economics*
1978-1980 Co-director, Network Inquiry Special Staff, Federal Communications Commission
1971-1972 Brookings Economic Policy Fellow, Office of Telecommunications Policy, Executive Office of the President
1965-1980 Assistant Professor, Associate Professor, Professor of Economics, Allyn R. and Gladys M. Cline Professor of Economics and Finance, Rice University
1963-1965 Economist, Institute for Defense Analyses
1962-1963 Acting Assistant Professor of Economics, University of California, Santa Barbara

CONSULTANCIES

1972-1978 The Rand Corporation
1972-1977 Office of Telecommunications Policy, Executive Office of the President
1975 Texoma Regional Planning Commission
1967 Department of Defense

PROFESSIONAL ACTIVITIES/HONORS

Member, Board of Editors, *Information Economics and Policy*, 1993-present.

Member, Advisory Board, Information Infrastructure Project, Science, Technology, and Public Policy Program, John F. Kennedy School of Government, Harvard University, 1991-present.



STANLEY M. BESEN — Page 2

Member, Editorial Board, *Economics of Innovation and New Technology*, 1989-present.

Member, Office of Technology Assessment Advisory Panel on Communications Systems for an Information Age, 1986-1988.

Member, Regional Telecommunications Planning Advisory Committee, City of Cincinnati, 1985.

Member, Office of Technology Assessment Advisory Panel on Intellectual Property Rights in an Age of Electronics and Information, 1984-1985.

Expert, World Intellectual Property Organization/UNESCO Meeting on Unauthorized Private Copying of Recordings, Broadcasts, and Printed Matter, 1984.

Listed in *Who's Who in America*, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 1992-1993.

Member, Editorial Board, *Southern Economic Journal*, 1979-1981.

Member, Task Force on National Telecommunications Policy Making, Aspen Institute Program on Communications and Society, 1977.

Brookings Economic Policy Fellow, 1971-1972.

Member, Technical Advisory Committee on Business Development, Model City Program, City of Houston, 1969-1971.

Wilson University Fellow, 1959-1961.

Overbrook Fellow, 1958-1959.

Beta Gamma Sigma, 1958.

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ATTACHMENT 2

Table 1

**Estimated Percentage Change in Royalties Resulting from a
1 Percent Change in Program Hours**

| Regression Model: | Coefficients (All Variables are Percentage Changes) | | | | | Statistical Significance | | | |
|--|---|----------------------|---------------------|----------------------|------------------------|--------------------------|------------|----------------------------|----------------|
| | Intercept | Movies&Series | Sports | Devotional | Local | Adj R-squared | Model F | MS = Sp ^{rt} F | Coeff = 1 F |
| Preferred Equation (N = 342) | 0.0346 (0.902) | 0.9890 (7.558) ** | 0.0894 (1.463) | 0.0097 (3.606) ** | -0.2051 (-2.863) ** | 0.23 | 26.699** | 35.408** | 1.578 |
| Time Effects (N = 342) | -0.0152 (-0.177) | 0.9970 (7.581) ** | 0.0867 (1.316) | 0.0090 (3.171) ** | -0.2122 (-2.920) ** | 0.25 | 14.908** | 34.269** | 1.659 |
| Filtered Data (N = 253) | 0.0446 (1.031) | 1.1376 (7.604) ** | 0.1335 (1.989) * | 0.0060 (1.352) | -0.3334 (-4.240) ** | 0.24 | 20.983** | 34.879** | 0.287 |
| Excluding Reclassified Signals (N = 298) | 0.0828 (2.012) * | 1.2816 (8.957) ** | 0.1150 (1.694) | 0.0108 (3.468) ** | -0.2197 (-2.985) ** | 0.32 | 36.063** | 47.241** | 3.152 |
| Unweighted Hours (N = 342) | 0.1107 (2.394) * | 1.1736 (5.573) ** | -0.0444 (-0.519) | -0.0176 (-0.296) | -0.1225 (-2.142) * | 0.22 | 24.57** | 22.564** | 0.009 |

Notes:

t values are shown in parentheses

* Significant at the 95 % confidence level

** Significant at the 99 % confidence level

F - tests:

Model tests the overall statistical significance of the model.

MS = Sp^{rt} tests whether the coefficient of Movies & Series is equal to the coefficient of Sports.

Coeff = 1 tests whether the coefficients sum to 1.

N = Number of Observations

Table 2

**Estimated Percentage Change in Royalties Resulting from a 1 Percent
Change in Program Hours: Sum of the Coefficients Is Assumed to Equal One
(N = 342)**

| Reference Category | Coefficients (All Variables are Percentage Changes) | | | | | Significance | | |
|--------------------|---|-----------------------|-------------------|----------------------|------------------------|---------------|-------------|----------------|
| | Intercept | Movies&Series | Sports | Devotional | Local | Adj R-squared | Model F | MS = Sprt F |
| Movies&Series | 0.0520 (1.453) | | 0.0971 (1.596) | 0.0098 (3.626) ** | -0.2391 (-3.600) ** | 0.07 | 9.334** | N.A. |
| Sports | 0.0520 (1.453) | 1.1322 (17.600) ** | | 0.0098 (3.626) ** | -0.2391 (-3.600) ** | 0.52 | 125.311*** | N.A. |
| Devotional | 0.0520 (1.453) | 1.1322 (17.600) ** | 0.0971 (1.596) | | -0.2391 (-3.600) ** | 0.99 | 49434.432** | 95.245** |
| Local | 0.0520 (1.453) | 1.1322 (17.600) ** | 0.0971 (1.596) | 0.0098 (3.626) ** | | 0.55 | 140.774** | 95.245** |

Notes:

t values are shown in parentheses

* Significant at the 95% confidence level

** Significant at the 99% confidence level

F - tests:

Model tests the overall statistical significance of the model.

MS = Sprt tests whether the coefficient of Movies & Series is equal to the coefficient of Sports.

Table 3

Estimated Royalty Shares From Various Regressions

| Program Category | Preferred | Time | Filtered | Unweighted | Excluding Reclassified Signals |
|------------------|-----------|-------|----------|------------|--------------------------------------|
| Movies & Series | .909* | .912* | .891* | 1.00* | .911* |
| Devotional | .009* | .008* | .005 | .000 | .008* |
| Sports | .082 | .079 | .105* | .000 | .082 |

Notes:

Time refers to the equation with time effects, Filtered to the estimates in which the filtered sample was used, Unweighted to the equation in which hours are not weighted by viewing, and Excluding Reclassified signals to the equation that excludes distant signals that were reclassified as local at the time of the addition or deletion of a distant signal. The table omits the virtually identical results from the equation in which the sum of the coefficients was constrained to equal one. Recall that only the coefficient of Movies & Series was positive when the equation was estimated using unweighted data.

* Significant at the 95% confidence level

Table 4

Comparisons of Sample With Other Observations

| MEANS | SAMPLE OBSERVATIONS (342) | OTHER OBSERVATIONS (7129) |
|-----------------------------|------------------------------|------------------------------|
| BASIC RATE | 15.06 | 15.65 |
| NUMBER OF SUBSCRIBERS | 22,843 | 17,813 |
| NUMBER OF BROADCAST SIGNALS | 11.20 | 10.92 |
| NUMBER OF DISTANT SIGNALS | 2.73 | 3.67 |

Before the
COPYRIGHT ROYALTY TRIBUNAL
Washington, D.C.

| | | |
|---------------------------------|---|--------------------------|
| In the Matter of |) | |
| |) | CRT Docket No. 92-1-90CD |
| 1990 Cable Royalty Distribution |) | |
| Proceeding |) | |
| _____ |) | |

PREPARED TESTIMONY

OF

JOHN H. CLASTER

CLASTER TELEVISION INCORPORATED

Claster Television Incorporated
9630 Deereco Road
Timonium, Maryland 21093

August 16, 1993

1 My name is John H. Claster, and my business address is 9630
2 Deereco Road, Timonium, Maryland 21093. I am the President of
3 Claster Television Incorporated ("Claster TV").

4 I grew up in Baltimore and have worked for Claster TV since my
5 graduation from Princeton University in 1967. At Princeton, I
6 obtained my degree in Political Science. My expertise in
7 television broadcasting and syndication derives from my 25 years
8 experience working at Claster TV. I started out working in
9 promotion and publicity. In 1969, I moved into merchandising. In
10 1971, I began to work with program sales for our most popular shows
11 "Romper Room" and "Bowling For Dollars." When my father retired in
12 1973, I took over as President of the company. I have been
13 President of Claster TV since 1973. As President, I have
14 responsibility for the introduction of all new products and for
15 working with the largest broadcasting groups in seeking new
16 products. In addition to my duties as President of Claster TV, I
17 am a member of the Board of Directors of INTV. I also serve on the
18 Board of Trustees of the Maryland Zoological Society and the Gilman
19 School in Baltimore.

20 **OVERVIEW OF CLASTER T.V. - ITS HISTORY AND BUSINESS PHILOSOPHY**

21 Claster TV is a full service television company specializing
22 in the development and distribution of quality syndicated
23 programming. The company was founded by my parents more than 40
24 years ago and is based in Baltimore, Maryland. Since 1969, the
25 company has been a wholly owned subsidiary of Hasbro, Inc., one of
26 the three largest toy manufacturing companies in the country.

1 Claster TV has a marketplace reputation of being a successful,
2 responsible and "station-friendly" distributor. Claster TV's
3 business philosophy is based on the belief that responsibility as
4 a program distributor begins, rather than ends, with the sale of a
5 program to a station. Utilizing in-depth, sophisticated research
6 and its 40 years of marketplace experience, Claster TV continually
7 works with its station clients to provide unique promotional
8 support. Claster TV prides itself on working with its station
9 clients throughout the entire term of a program's contract.

10 Claster TV began in 1949 as a creator and producer of
11 entertainment programming for the local Baltimore television
12 market. The company became a national television distribution
13 force when it took two of its longest running hits, "Romper Room"
14 and "Bowling For Dollars," into syndication in 1953 and 1972,
15 respectively. In 1992, "Romper Room" was still being syndicated in
16 over 50% of the United States as well as in Canada and Australia.
17 The syndication of "Bowling For Dollars," an enormously successful
18 local show for approximately 20 years, lasted for more than nine
19 years in the United States and is still being broadcast in Canada.

20 "Romper Room" has long been recognized as a leader in
21 educational and informational programming designed specifically for
22 children. "Romper Room" contains informational segments designed
23 to foster concept development of the child's personal environment
24 (such as poison prevention, fire safety, preventive health care and
25 nutritional needs) and of the child's larger social environment
26 (such as early awareness training in ecology, economics and

1 elementary scientific principles). The show has been awarded
2 endorsements by regulatory agencies, numerous educators, and by
3 citizens' groups, such as Action for Children's Television, the
4 American Dental Association, the American Federation of Teachers,
5 the American Heart Association, the American Lung Association, the
6 American Red Cross, the Joseph P. Kennedy, Jr. Foundation, the
7 National Fire Prevention Center, the National Poison Center
8 Network, the President's Council on Physical Fitness and Sports,
9 the U.S. Council on Economics, the U.S. Department of Forestry, the
10 U.S. Department of Health, the Education and Welfare and the U.S.
11 Department of Justice.

12 Since its founding, Claster TV has been dedicated to providing
13 quality children's television programs. Since "Romper Room,"
14 Claster TV has introduced several well-known children's programs,
15 some of which were introduced as mini-series before appearing as
16 series. Once introduced as series, many of these shows have ranked
17 among the most-watched kids programs:

| <u>SHOW</u> | <u>YEAR</u> |
|-----------------------|-------------|
| "Romper Room" | 1953 |
| "Great Space Coaster" | 1981 |
| "G.I. Joe" | 1985 |
| "Transformers" | 1985 |
| "Jem" | 1986 |
| "My Little Pony" | 1986 |
| "Visionaries"* | 1987 |
| "C.O.P.S." | 1988 |
| "Muppet Babies"* | 1988 |
| "The New Archies"* | 1989 |
| "Maxie's World" | 1989 |
| "Bucky O'Hare" | 1991 |
| "Casper"* | 1991 |

32 * These shows were introduced through syndication.

1 "James Bond, Jr." 1991

2 Claster TV considers itself an innovative producer of
3 children's programs and has created successful programs by
4 identifying and taking advantage of niche programming opportunities
5 and by providing alternatives to trends. In 1983, Claster TV
6 offered the mini-series "G.I. Joe," marking the first time an
7 animated mini-series was offered for kids. Later, in 1984, Claster
8 TV also offered "Transformers" to kids in a mini-series format. In
9 1984, when Claster TV saw that there were few programs devoted to
10 younger viewers, the company offered "My Little Pony," first as a
11 one-half hour special then as a series. This show was offered as
12 an alternative to action-adventure shows and proved to be a perfect
13 niche program for its target audience (ages 2-11). In 1986,
14 Claster TV became the first production company to offer an animated
15 program using a rock video format ("Jem"). Then, in 1988, when
16 programmers announced the decline of interest in action-adventure
17 programs, Claster TV introduced "C.O.P.S." to the kids market as an
18 action-adventure alternative. This show immediately become one of
19 the top five cartoon shows of the 1988-1989 season. With
20 "C.O.P.S.," Claster TV became the first children's program supplier
21 to provide PSA spots that could be localized by broadcasters.

22 The 1990s marketplace is, so far, offering predominately
23 lighter, softer programs. Claster TV is once again providing
24 program alternatives, including its weekly animated "Conan" which
25 debuted in 1991, and the Monday-Friday "Stunt Dawgs," debuting in
26 1992, which follows the animated exploits of a team of Hollywood

1 stunt actors. In 1992, Claster took a new direction by offering
2 the drama "Catwalk," a cutting edge series which follows the lives
3 of six dynamic, multi-ethnic cast members and is targeted to a
4 teenaged and young adult viewership. In 1993, Claster TV will
5 introduce the "Pink Panther" as a first run syndicated program.
6 Perennially popular, the "Pink Panther" will be introduced as a
7 talking character.

8 Claster TV believes its ability to continually deliver highly
9 successful shows is a result of its programming philosophy of
10 creating, developing or acquiring shows that entertain and pay
11 close attention to story line and character development. The
12 characters in Claster TV productions encounter situations and
13 problems designed to appeal to the sense of adventure and the
14 imagination of the members of their target audience. For example,
15 characters in "My Little Pony" (target age group 2-11) have
16 fantastic adventures while combatting villains. "Catwalk," a show
17 designed to appeal to an older audience, young adults ages 12-34,
18 presents a group of characters on their own for the first time who
19 encounter many of the personal and social problems faced by young
20 adults.

21 CLASTER T.V.'S PERSPECTIVE ON THE SYNDICATION MARKET

22 It is clear that the television broadcasting market is
23 becoming more competitive because of cable programming. As an
24 increased number of programs are cleared nationally, the pool of
25 available programs has grown. The success of a syndicator such as
26 Claster TV depends almost entirely on the strength of its show

1 offerings. If a show is strong, local stations will carry it even
2 though the show's value may be eroded through duplication in the
3 market, for example, by importation on cable.

4 Most of Claster TV's broadcast station clients insist on
5 exclusive showing protection, or "syndex," of shows offered by
6 their stations in their individual markets. In other words, these
7 station clients will not allow distant signal importation of
8 program offerings in their marketplaces due to their concern that
9 shows that are duplicated will be less valuable for purposes of
10 generating advertising revenues in the local market.

11 Claster TV licenses most of its programs on a barter basis.
12 When a syndicator licenses to a station on a barter basis, the
13 station does not pay cash but, rather, provides the syndicator with
14 a portion of commercial time in the program. The syndicator must
15 assemble a network of stations that collectively should reach at
16 least 70% of U.S. households to sell this time to national
17 advertisers. This transaction effectively shifts most of the risk
18 of new shows onto the syndicator who will recover its launch costs
19 solely with revenues derived from sales of advertising.

20 **CARTOON PROGRAMMING AND THE PROGRAM MARKETPLACE**

21 One of the hottest areas of growth in television programming
22 is the kid's market. Because of Claster TV's long history as a
23 successful supplier of children's programming, we have a unique
24 perspective on the growing kids market and its effects on
25 television programming.

1 Animation is making an enormous comeback in television
2 programming. I believe that at least ten new animated strips
3 (programs shown daily, Monday-Friday), are being introduced in
4 1993. In 1993, investment in cartoon animation production will
5 exceed \$300 million.

6 Animated projects typically consist of 65 shows. Claster
7 typically pays between \$15-20 million for such an animated project.
8 This comes close to \$250,000-\$300,00 per show or episode. Disney
9 spends approximately \$27 million per project, which translates into
10 approximately \$400,000 per episode. In selling these animated
11 projects to stations, companies like Claster TV will therefore have
12 their entire investment - up to \$20 million - at risk. The high
13 cost of animated projects derives at least in part from the
14 improved quality of animation offerings. Kids have become very
15 sophisticated viewers and demand this quality as television
16 consumers. In addition, somewhere between 25%-30% of animated
17 program viewing consists of viewers older than ages 2-11 -- in
18 other words, not only kids are watching animated "cartoons."

19 **IMPORTANCE OF KIDS AS TELEVISION CONSUMERS**

20 There is no question that children and teenagers are a
21 significant - and growing - consumer group, one that television
22 programmers are targeting and advertisers are interested in
23 cultivating. According to the attached Exhibit A, a copy of a 1992
24 article written by James U. McNeal, Professor of Marketing at Texas
25 A&M University, the spending power of children is substantial both
26 in terms of their own purchases and their influence on family

1 purchases. Professor McNeal reports that, between 1989 and 1991,
2 as households and businesses suffered from recessions, with
3 household income declining 1.7%, the income of kids ages 4-12
4 increased 82%.

5 According to Professor McNeal, children aged 4-12 controlled
6 an estimated \$14.4 billion in 1991, up from \$8.5 billion in 1989.
7 Professor McNeal attributes this growth in the economic power of
8 children to their increasing role in household decision-making. As
9 more parents are employed outside the home, Professor McNeal states
10 that parents rely more on children to be responsible for household
11 and personal business. This influence translates into
12 approximately \$132 billion in household spending decisions per
13 year. Professor McNeal estimates that children spend about \$8.8
14 billion and save almost \$6 billion annually. Consequently,
15 Professor McNeal believes that many business see kids as a market
16 worth serving.

17 The power of children to influence purchase decisions has been
18 demonstrated through recent changes in advertiser's marketing
19 plans. Traditionally, companies have directly advertised products
20 that kids would be expected to demand from their parents such as
21 candy, toys and pre-sweetened cereals. In the last few years,
22 however, companies have begun advertising many different products
23 on children shows in order to capitalize on the increased spending
24 power of children as well as their influence on family purchase
25 decisions. Numerous companies now advertise products such as soft
26 drinks, yogurt, cheese, soup, microwave snacks and dinners,

1 clothes, sneakers, cassette players and videotapes on children's
2 shows, according to a February 11, 1984 article in the New York
3 Times.

4 Also relatively new is the trend among parents to teach their
5 children about money and finances. According to a May 23, 1991
6 article appearing in The Boston Globe, as more adults learn lessons
7 about excessive debt and saving for hard times, they are concluding
8 that their kids ought to learn the same lessons. Most parents
9 provide this education in economics through an allowance, which can
10 vary in size depending on the purchases the child is responsible
11 for. According to this article, Professor James McNeal of Texas
12 A&M University has observed that children are saving far more money
13 than in the past. In conjunction with saving for their own
14 purchases, Professor McNeal has observed that kids are more
15 frequently talking their parents into family purchases, helping
16 them decide what movies the family will see, what cable TV channels
17 it will subscribe to and what kind of car it will buy.

18 Advertisers are targeting children as consumers because, more
19 than ever before, parents have begun to rely on children when
20 making their own decisions about consumer purchases. This
21 phenomenon is the result of the growth in the number of two working
22 parents and single working parent households. More and more,
23 parents are working longer hours, and kids are the family members
24 in touch with the consumer marketplace - in large part because of
25 their exposure to the marketplace through television. Parents rely
26 on their children for information about available goods and trends

1 in the popularity of those goods before making purchases such as
2 cars, televisions, stereo equipment and computers.

3 Selection of a cable station or stations is clearly a family
4 purchase subject to the influence of kids. With working parents
5 absent from the home for longer periods of time, parents rely on
6 the television for the entertainment of their children and are more
7 likely to defer to the wishes of their kids in purchasing cable
8 programming. In addition, kids have become more active as
9 consumers. Armed with knowledge about the marketplace, they are
10 influencing family purchasing decisions from the choice of family
11 cars to cable TV channel subscriptions.

1 IMPORTANCE OF CHILDREN'S PROGRAMMING TO THE CABLE INDUSTRY


2 Many cable networks are trying to increase their viewing
3 audiences (and, consequently, their revenues) through use of kid
4 programming offerings in prime times and other slots. These
5 include the established cable networks as well as some of the newer
6 networks such as SCI-FI channel and the Cartoon Network. The
7 National Cable Television Association reports that more than 70% of
8 all TV programming created for kids now appears on cable TV,
9 according to an August 31, 1992 article appearing in Broadcasting
10 magazine. The fact that cable operators are purchasing programs
11 targeted to kids illustrates the importance of the "kids market" to
12 the cable industry.

13 Historically, children's viewing was concentrated on broadcast
14 network TV. Now, the trend in children's viewing is moving away
15 from network television to cable. Virtually all of the cable
16 networks offer some kind of children's programming. Nickelodeon
17 and the Cartoon Network (a 24-hour cartoon channel) are targeted
18 exclusively to kids. Turner Broadcasting, with its Cartoon
19 Network, is targeting baby-boomers and kids with a prime time block
20 featuring the "Flintstones," the "Jetsons," and classic Warner
21 Bros. cartoons. The Family Channel will offer an additional 5
22 hours per week of animated programming to accommodate the growing
23 kid business. In addition, USA Network, a cable network targeted
24 originally to a young adult audience, currently shows kids
25 programming at least 4 ours per day, and also provides its "Cartoon
26 Express" on weekdays and Sunday mornings and has added animated

1 shows such as "The Real Ghostbusters" and "G.I. Joe" to its lineup.
2 USA Network will also produce its own first run animated product
3 for possible debut in the fall of 1993.

4 Among the paid TV services, the Disney Channel dedicates
5 mornings and afternoons to children with series such as "Mickey
6 Mouse Club" and "Kids Incorporated" as well as mini-series such as
7 "Heidi." Show Time offers more than 15 hours of family programming
8 every week, including the regular series "Shelly Duvall's Bedtime
9 Stories" and "We All Have Tales," and HBO carries an hour of
10 children's programming every morning beginning at 8:00 a.m. (ET)
11 and a variety of regularly scheduled series including "Pinocchio"
12 and "The Adventures of Tintin."

Growing Up *in the* Market

 The purchasing power of children continues to grow at a much faster rate than that of their parents. Children are saving and spending much more now than they did in 1989. They are also making fewer shopping trips and more serious purchases. Retailers who adjust to these changes will find young shoppers a welcome addition to a tough retail market.

by James U. McNeal

Meg Wheatley has a job that gives her a steady income. She has a savings account at the bank and another bank at home for spare change. She manages her money wisely, pays attention to advertising, and

James U. McNeal is professor of marketing at Texas A&M University in College Station, Texas. The study was conducted with the assistance of Dr. Chyon-Hwa Yea, a statistical consultant at the Biometrics and Data Management Department of the Procter & Gamble Company.

shops around before spending on clothes or recreation. She is a typical 8-year-old.

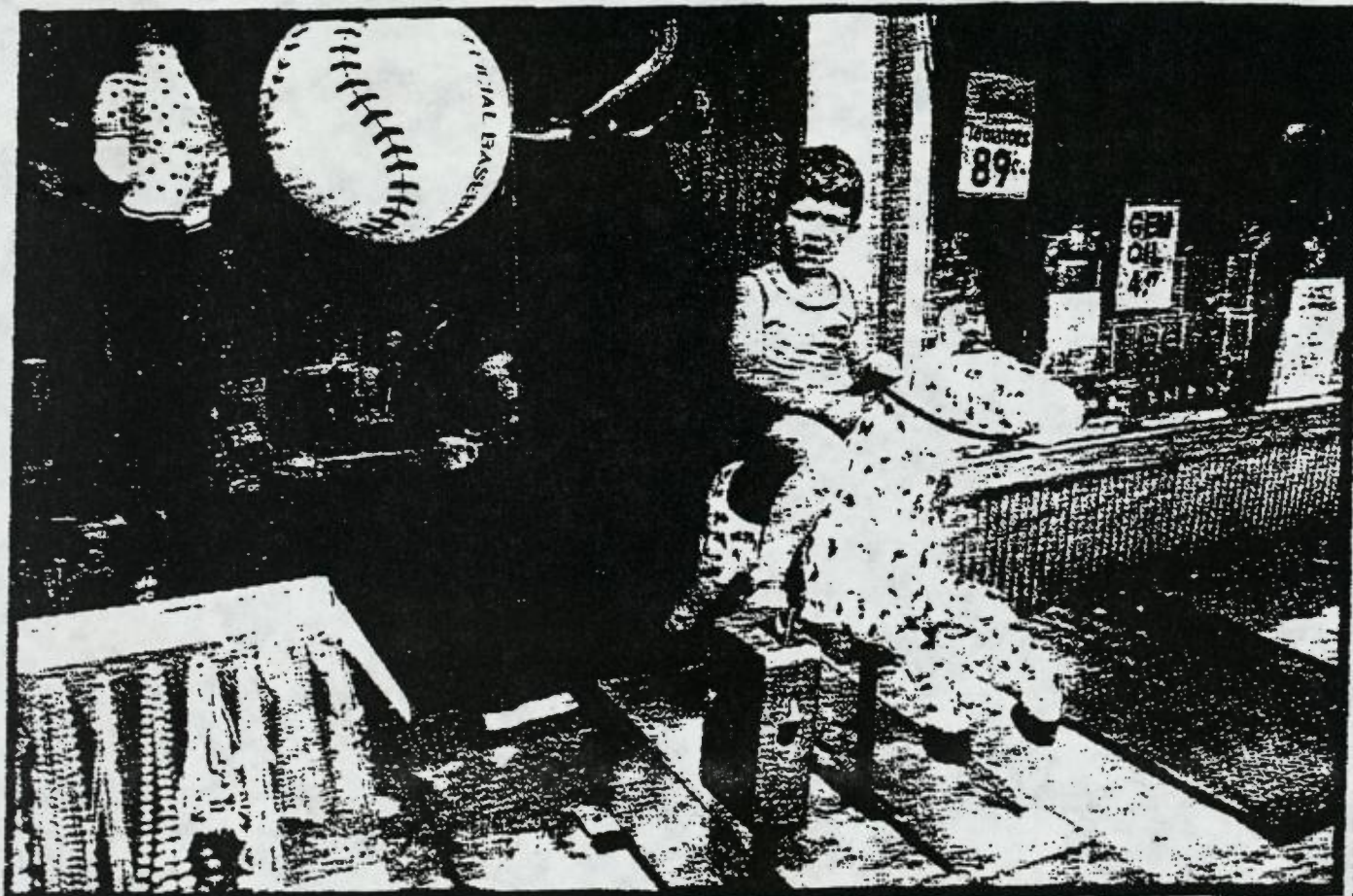
The spending power of children is substantial, and it is gaining rapidly on the spending power of parents. Between 1989 and 1991, as businesses and households suffered from recession and war, children's income increased 82 percent. This huge increase is especially significant to businesses because children's income is almost all discretionary. They can spend it on just about anything they want, and they like to make their own decisions.

Yet children are not totally uninhibited consumers. Surveys of children aged 4 to

12, taken in 1989 and 1991, show that children are now stashing more of their cash in savings accounts and spending less on video games, sports equipment, and other playthings. Meanwhile, both spending and saving are growing rapidly. That's because children aged 4 to 12 controlled an estimated \$14.4 billion in 1991, up from \$2.5 billion in 1989.

This remarkable growth in the economic power of children reflects their increasing role in household decision-making. Most parents are now employed outside the home, so they must rely on children to be more responsible for household and personal business. As a result, children are being permitted by parents to influence household spending decisions that total about \$132 billion a year. Parents are also giving them more money to make spending decisions by themselves.

The two surveys were conducted in the same geographical area, using the same questions at the same time of the year. The 1991 results have not been adjusted for inflation, which totaled 8.3 percent for the two-year period. Still, the results show some startling differences that underlie



the rapidly growing economic power of children.

SAVING AND SPENDING MORE

Overall, the income of children aged 4 to 12 has increased 82 percent since 1989. The income of children aged 4 to 8 is up an average of 113 percent, compared with 45 percent for children aged 9 to 12. This increase in the income of young children reflects their growing sophistication as consumers. Parents are recognizing that even a 4-year-old has the ability to manage some money, and they are redistributing their household wealth. Overall, household income declined 1.7 percent between 1989 and 1990.

Children get their money from the same sources in 1991 as they did in 1989, but the proportions are changing. Less than half of youngsters' income now comes from allowances, down 8 percentage points from 1989. But one-fifth of their money in 1991 comes from performing household tasks,

up 6 points from 1989. Parental gifts account for 16 percent of income in 1991, up one point. Ten percent of their income comes from part-time jobs, down 2 points. And 8 percent of their income is gifts from grandparents and others, up 3 points.

Clearly, parents are reducing the number of outright gifts to children as they give more based on the child's contribution to the household. In interviews, parents confirm that they want their children to be more responsible for both their households and themselves. Grandparents are providing an increasing proportion of children's income, perhaps because they have relatively more free time and spare cash than parents do.

Children save an average of 10 percent of their income. Parents are most likely to report that their children save so they can buy relatively expensive items such as running shoes, handheld video games, and jewelry. Most parents say they encourage their children to save in order to buy

items the parents cannot or should not provide. About one-quarter of parents say that schools are also persuading children to join "school savings plans," usually a joint program between schools and banks.

Some banks are responding to the children's market with enthusiasm. Earlier this year, the First National Bank of Pulaski, Tennessee, unveiled "Moola-Moola," a savings club targeted to youngsters up to age 12. Children open a savings account with \$25 or more. Each time they deposit at least \$5, their "Moola Card" is stamped. A certain number of stamps qualifies the cardholder for a prize.

The cheerleader for First National's marketing campaign is Moola-Moola, a fuzzy monster who visits area schools and events. The friendly beast drew over 200 children into the bank lobby for a Moola-Moola party last May. "We opened a sizeable number of accounts that day," says spokeswoman Sandi Shores.

It might seem as if First National is ex-

pending a lot of effort to attract a relatively meager amount of new deposits. But "if they have an account here when they're young," says Shore, "where are they going to keep it when they do get more money?" The answer, she hopes, is First National.

Some banks have gone even further. Two years ago, First City Texas began a pilot savings program in three Austin schools. Today, the program is run statewide, involving 24,000 students from 100 schools in 12 cities. The children do their banking from their classrooms using school computers, and they learn more about banking with supplemental materials supplied by First City.

The First City program has only about \$1.5 million in deposits. It "is by no means a money-maker," says spokesman Roger Grape. But the program "is educational for kids; it's something they need to learn. We don't care if [25 cents] is all they put in. We want to get them into the saving habit."

LESS SHOPPING, MORE BUYING

It's a habit a lot of children seem to be acquiring. Children in 1991 save 40 percent of their income, up from 31 percent in 1989. The pressure to save from parents and teachers seems to be working, at least among older children. It appears that the recession-induced practicality of today's parents is also showing up in their children. Yet for some reason, the savings rate for 4-to-5-year-olds has declined.

Despite the savings boom, children spent over 50 percent more in 1991 than in

Girls have lower incomes and expenditures than boys, but they are in stores more often.

1989—\$4.87 a week, on average, compared with \$3.09. The biggest jump in spending (92 percent) occurred among 4-to-5-year-olds, whose income grew the most from 1989 to 1991. Spending by 9-to-12-year-olds grew 29 percent.

Some significant differences in spending exist between boys and girls. Girls receive lower weekly incomes than boys (\$7.66 versus \$8.87), with most of the difference explained by lesser allowances. Girls also save more of their money than boys (43 percent compared with 38 percent). In absolute terms, they spend 25 percent less than boys, who shell out an average of \$5.50 per week. Still, both sexes and all age groups among 4-to-12-year-olds experienced income growth in both saving and spending.

Both surveys found that about two-thirds of children's spending is devoted to snacks and playthings. Clothing is next, followed by outside-the-home entertainment. A small percentage is spent on a wide array of other items, such as electronics and items for the home.

The surveys hint that children of the 1990s may be finding more of their fun outside of stores. Spending on play items is down 2 percentage points, and spending on movies, sports, and video arcades are each down 1 point. If parents are in fact pushing their kids to be more responsible and more self-reliant, that could be causing children to devote somewhat less attention to having fun. In fact, children are spending more money on maintaining their personal appearance.

Some clothing retailers are already tuned in to the increasing influence of children. "A lot of larger companies see that kids are very media-alert. They have their own stations, like Nickelodeon and MTV, and [retailers] have constructed ads toward them," says Carl Tiazza, editor of *Impressions*, a trade magazine for the printed sportswear and textile printing industry. Children are far more likely to influence their parents than to buy T-shirts themselves, he says. But some of them are spending their own income on clothing. That's why big names like The Gap, Hobbie Apparel, and Huffy Athletic Wear are developing lines of casualwear specifically for children.

What do children want from their clothes? "Color and a simple icon or logo—

they'll see it over and over, and they'll want it," says Tiazza. "Boys are wearing purple, pink, and other colors they wouldn't have worn 20 years ago. When they see their fathers and uncles wearing pink golf shirts, it makes them much more open to the idea of wearing pink."

A WELCOME ADDITION

Children begin visiting stores with their parents as infants, and they are likely to prefer some stores by the time they start spending their own money at age 4 or 5. The survey asked parents where their children spend their money and where they preferred to spend their money. It found no significant differences in the answers to these two questions. Children spend their money pretty much where they want to.

What are children's favorite stores? Th



P to PURPLE DINOSAUR NUTS

Pat, a young veteran of Guinardi's supermarket in Huntingdon Valley, Pennsylvania, knows that his short blond hair, irresistible smile, and outstretched arm can get him what he wants.

Today, he tells his mother, he wants a six-pack of the sweetest liquid in the store: Great Blueberry KoolBursts, a Kool-Aid® concoction lodged in six giant plastic tubs. He walks her down the beverage aisle, passing without hesitation lesser temptations like Yoo Hoo Chocolate Drink®, and Fruit Juicy Green Hawaiian Punch®. He heads straight for the bottom shelf, toward products that are at the eye level of a 7-year-old boy. The older woman defers to the expert and places the mysterious aqua treat into the family shopping cart.

A persistent whine is one of the most powerful forces in the grocery business, according to recent surveys of children's direct and indirect impact on food purchases. In addition to the vast fortunes made and lost on the tussle between parents and children, food manufacturers are learning that more and more hungry kids often take matters into their own hands. With the average income for all children aged 4 to 12 pushing \$10 a week, manufacturers are creating more and more food products just for children. They would do well to remember these five rules.

1 LEARN TO SEE FOOD THE WAY KIDS DO. Kids have their own four basic food groups—hard food, noisy food, fast food, and funny food. Anything from Shark Bites® to Smacks® cereal can be properly classified by members of the bottom-shelf generation.

2 WHAT MIGHT HAVE BEEN OUTRAGEOUS WHEN YOU WERE A KID MUST BE FAR WACKIER TODAY. Baby boomers thought Snop, Crackle, and Pop were hilarious. They were also enchanted by Franco-American® spaghetti shaped like tiny circles instead of lines. But the company that gave baby boomers

Spaghetti-O's® now gives 1990s children pasta shaped like teddy bears, circus characters, and even a nerdy guy named "Waldo." Competitor Chef Boyardee® offers noodle dinosaurs and noodle Teenage Mutant Ninja Turtles. Even Campbell's has dinosaur-studded vegetable soup.

3 IF IT CAN'T BE FOUND IN NATURE, IT'S GOOD TO EAT. Half the fun of eating for kids has to do with improbability. Chocolate should always wind up where it's not supposed to be, as in cereals like Count Chocula® or Cocoa Pebbles®. Fruit is good only if it's pureed, dried, rolled up like paper, and individually wrapped in plastic and foil.

4 THE MORE PURPLE, THE BETTER. Kids like food that you can see from halfway across the room. General Mills seems to have a firm grasp on this idea. They make Pop Quiz, colored microwave popcorn, whose promotions also include "green trivia questions" inside the box and a mail-in coupon for a neon watch.

5 FOOD SHOULD TALK TO KIDS, NOT PARENTS. Hawaiian Punch sells itself as "the only 'Punch' that won't get you sent to the principal's office." And "if you tried blending 7 Natural Fruits, you'd make a mess and Mom would have a cow." No nutritive value here. But the ultimate in targeting children may be found at the Hyatt Regency Hilton Head, where a restaurant called "Little Captain's Quarters" serves only children. The restaurant features blackboards and colored chalk, puppet shows, and sing-a-long videos. French fries come with everything. Parents dine next door.

The competition in the wacky food industry will probably increase as children gain more responsibility for household shopping. That's why food manufacturers are so reluctant to talk about their marketing plans. Giving away the next trend in cool food would be nuts—purple crackling glow-in-the-dark dinosaur nuts, to be exact.

—by Blayne Cutler

largest share of children's spending, almost one-third, goes to discount stores such as Wal-Mart, Kmart, and Target. One-quarter is spent at shopping malls in video arcades and apparel stores. The rest is divided among an assortment of outlets, none of which (except toy stores) realize a share greater than 10 percent.

These figures vary substantially by age. Children aged 4 to 8 spend most of their money in convenience stores, supermarkets, and discount stores, for example, usually while shopping with parents. But older children favor specialty stores and discounters, and they often shop alone.

Kids go to stores with their parents an average of 2.5 times a week for purchases. This is down slightly but not significantly from 1989. The slight decline probably reflects less shopping by parents as a result of the recession. But parents also report

that their children go to the store on their own to make purchases only about once a week. This is down dramatically from almost two visits a week in 1989. The reason seems to be fear of crime. Parents are fearful of "what's going on in the streets in broad daylight," as one mother put it.

This concern has had a significant impact on independent visits to stores, particularly by 4-to-8-year-olds. In 1989, 4-year-olds made an average of one solo buying trip per week. In 1991, 4-year-olds weren't even making one independent visit a month. The same holds true for 5-to-8-year-olds. This is the same age group that realized the greatest jump in income over those two years. Parents are giving their children responsibility for money and teaching them to be consumers at an earlier age, but with a catch. Children of the 1990s do not get as many opportunities to

exercise their new skills on their own.

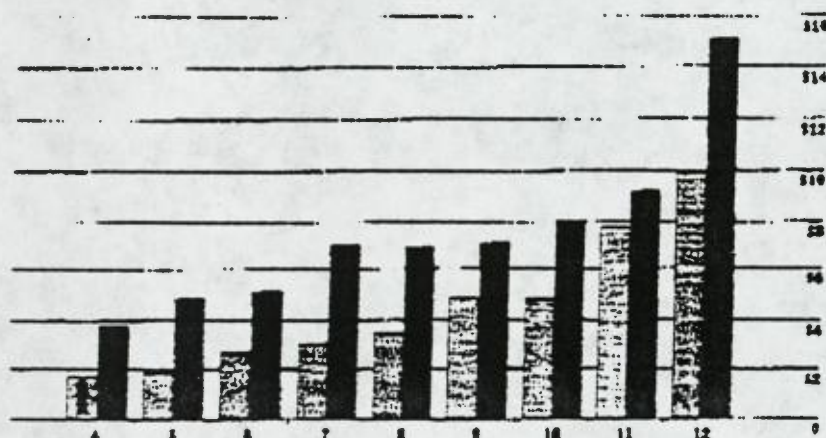
There was a significant difference in the number of store visits made by boys and girls. Girls went to the store by themselves an average of 0.84 times a week, compared with 1.11 for boys. They make up for it in visits with their parents—girls go 2.65 times a week, compared with 2.34 accompanied visits by boys. So even though girls have lower incomes and expenditures than boys, they are in stores more often. Perhaps parents simply believe boys need more money than girls.

Children aged 4 to 12 averaged 180 purchase-visits in 1991, down from around 290 in 1989. This reduction of 100 visits a year should be a serious concern for retailers, because these lost visits represent 100 fewer chances for children and stores to form relationships. In the long term, children may curtail their purchases in stores

JUNIOR ACHIEVEMENT

Children's incomes increased almost \$4 a week between 1989 and 1991.

(weekly income in dollars for children aged 4 to 12, by age, 1989 and 1991)



Source: Author's survey

as parents limit the children's independent visits. Perhaps, instead, they may buy more things from catalogs and television. To head off this unwelcome development, retailers must enhance their store's image as a safe and secure place in which to shop.

Many businesses now see children as a market worth serving. Kids are pumping a lot more money into the economy than

Children will spend almost \$2 billion of their own money during the Christmas season this year.

they did two years ago. As a result, businesses that respond to children as potential customers may be hurt less during an economic downturn. Children have around \$14.7 billion to spend each year. They actually spend around \$8.8 billion of this sum, and they save almost \$6 billion. But much of their savings will be spent later. If past spending habits are any indication, children will spend almost \$2 billion of their own money during the Christmas season this year.

This rough estimate hints at a market with enormous potential for growth. The clouds of recession may hang heavy over the heads of business leaders, but a silver lining could be found if they would just look down.

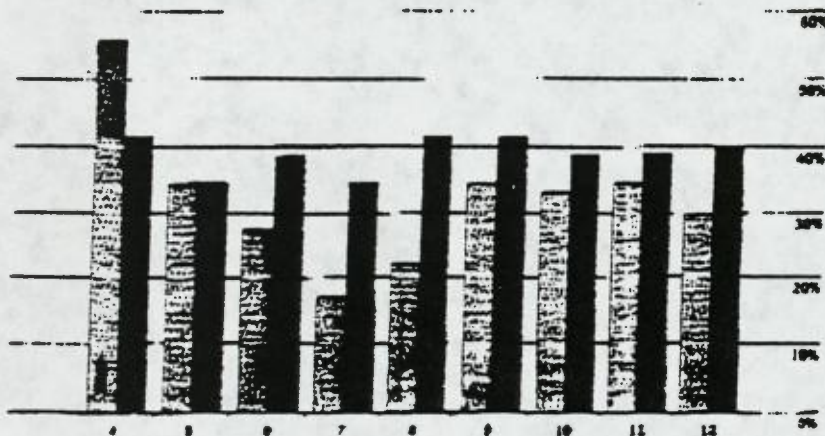
Behind the Numbers The two studies cited in this article were conducted through personal interviews with a sample of parents in 1,448 households in southeast Texas. The sample was stratified on age, race, household type, income, and number of children, and is generally representative of the U.S. The data were obtained for one child per household. They have not been adjusted for inflation, which totaled 3.8 percent during the two-year period.

Two previous *American Demographics* articles by the author gave more detail on children as customers. For more information on the 1989 survey, see "Children As Customers," September 1990, page 36. For more information on the influence of children on parental spending, see "The Littlest Shoppers," February 1992, page 48. For a comprehensive look at the subject, see *Kids As Customers* (1992; Lexington Books, \$35). The book and quantity reprints of *American Demographics* articles may be purchased by calling (800) 825-1133.

SAVING LESSONS

An increasing share of children's income is going to savings, except among preschoolers.

(percent of income that goes to savings for children aged 4 to 12, by age, 1989 and 1991)



Source: Author's survey

**TESTIMONY OF PAUL LINDSTROM
BEFORE THE COPYRIGHT ROYALTY TRIBUNAL**

My name is Paul Lindstrom. I am a Vice-President and Product Manager of Nielsen Homevideo Index (NHI). NHI is a division of Nielsen Media Research, a Dun & Bradstreet Company. D&B is the largest information providing company in the world. NHI was established in 1980 to measure all non-traditional broadcast uses of television including cable, Pay-TV, VCR, video games, DBS, teletext, videotext etc. I have worked for Nielsen Media Research for fifteen and a half years and I have been with NHI since its inception. I have spent the last twelve years designing custom research for the new technologies. I have been involved with the MPAA's studies for the CRT since the 1980 hearings.

The Nielsen name is synonymous with television ratings. The ratings provide an estimate of the television audience size and are a barometer of viewing habits. Advertisers spend approximately 30 billion dollars a year on television advertising time with the expectation that their commercial messages are reaching certain audiences. Nielsen's charter as an independent measurement service is to provide both the buyer and seller of time with unbiased estimates of viewing behavior.

The television viewing diary was first introduced in 1953 to enhance the Nielsen Television Index (NTI) Audimeter Service by reporting individual viewer demographics. A year later, in 1954, Nielsen established the Nielsen Station Index (NSI) to measure television in local markets. For local measurement purposes, the diary was used for collecting both what channel the television set was tuned to and viewer demographic information.

Today NSI provides hundreds of stations, advertisers and agencies with information about the size and nature of local audiences. NSI serves more than 200 individual markets. Diaries are received from approximately 100,000 households across all markets in each sweep period. These diaries not only form the basis for NSI's measurement, but are used for Nielsen's Cable Audience Profile (CAP) Service. CAP is an ongoing service which provides viewing data on cable network audiences on the individual cable system level. CAP currently reports on over 400 cable systems. In 25 of the larger TV markets, Nielsen uses an advanced generation of set-tuning meters to collect tuning information from sample households. Nearly 11,000 of these metered households are used in the NSI Sample, although these meters are not used in the MPAA diary special analysis as it is undesirable to mix methodologies.

As noted earlier, NSI utilizes two basic data collection instruments in their syndicated services. These are meters and diaries. Nielsen Television Index (NTI) utilizes the People Meter (NPM). In addition, to set tuning the People Meter electronically collects viewing information from the people in the household. The NPM sample is used to measure viewing to the broadcast networks, national syndicated programs and 27 cable networks.

The heart of this system is the Nielsen People Meter. Smaller than a cigar box, the People Meter is placed on each TV in the household. An accompanying remote control unit also makes it possible to make electronic entries from anywhere in the room.

Each member of the sample household is assigned a personal viewing button (identified by name) on the People Meter. Red and green lights by each button assist in showing who is watching and is not watching when the TV is on. For example, if one of the children, Susan, is watching, she presses her button, followed by the "OK" button.

Additional buttons are labeled for visitors for the purpose of tracking viewing for those viewers who are not normally living in the home. Other buttons are used for those viewers to record their age and sex.

All of the data are stored in the in-home metering system until they are retrieved by Nielsen's computers. Data include when the set is turned on, which channel is viewed, when the channel is changed and when the set is off, in addition to the information on who is viewing. Nielsen's Operations Center in Dunedin, Florida, then processes this information each day for release to the industry.

The television environment is not the same today as it was 40 years ago when Nielsen first began measuring television. Over the years Nielsen has continued to improve and refine measurement techniques. There is no such thing as a perfect research tool. All research is susceptible to both sampling and non-sampling bias. Neither the diary nor meter is an exception. However, Nielsen has continually worked with our clients and taken all prudent steps to insure the highest quality measurement possible.

I have worked with the MPAA for the last ten years on the refinement of our special study in order to answer all questions raised by the Copyright Tribunal.

Two major items which have been brought up in the past are 1) The use of diary data instead of the Nielsen PeopleMeter (NPM) and; 2) The stations included in the initial sample frame.

In the 1989 proceeding, I had discussed the possible use of the NPM sample for the CRT. At that time I noted that what the MPAA's needs for their study were two-fold. One was for submission to the Tribunal and the second was for their own distribution of royalties to companies they represent at these hearings. In the past, we had not recommended the use of NPM data as the sample sizes were not sufficient to yield reliable results on an individual program and station basis; a necessity for the MPAA's secondary purpose.

This year the MPAA requested our recommendations as to the best methodology for determining the distribution of distant viewing to broad program categories for use in the CRT Phase I proceedings where the Tribunal allocates royalties among program categories. We felt that all things considered, Nielsen People Meter was a superior data collection method. Based on this recommendation, the MPAA commissioned Nielsen to run a NPM based study for 1990 in parallel with its diary based study.

This raises the question; How can Nielsen say that the aggregated program type data are solid while also indicating that the individual

program/individual station building blocks are not reliable? In order to understand this, I need to take a minute to discuss ratings and sampling.

The Nielsen Rating you may see reported in the newspapers or magazines is simply a statistical estimate of the number of homes tuned to a program. For example, a rating of 15 for a network TV program means that 15% of U.S. TV homes are estimated to be tuned in to that program.

Note that when we described the rating, we used the words "statistical estimate". That's because a rating is subject to a margin of statistical error. It is based not on a count of all TV households, but on the count within a sample of TV households selected from all TV households. The findings within the sample are then "projected" to national totals.

Since 93.1 million U.S. households (98% of the total) now have TV sets, a rating of 15 means that an estimated 14 million TV households tuned in.

Equation for determining viewing households

$$\begin{array}{rcl} \text{Rating} \times \text{Total TV households} & = & \text{Viewing households} \\ .15 \quad \times 93.1 \text{ million} & = & 14 \text{ million} \end{array}$$

But why use a sample? Simply because a complete count program by program - of those over 93 million TV homes would cost countless millions of dollars. Furthermore, any count - complete or from a sample - has to be taken regularly so that broadcasters and sponsors can stay in tune with peoples' likes and dislikes, which often change over time.

It is far more efficient to draw a sample and then project the results.

You might go through the sampling process if, prior to a 500-mile automobile trip, you wanted to predict how much gasoline you'd use. Obviously, it would be wasteful and time-consuming to drive 500 miles to find out, so you might check your gasoline consumption over a trip of, say, 25 miles. The 25 miles is your "sample." Then, if you find that you've used a gallon of gasoline, by projection you'll know that in 500 miles you'll use approximately 20 gallons.

Statistics that we see on indices of cost of living, retail sales, unemployment rates, wage rates and the like are all based on samples. When the doctor takes a blood test, even people who are hopelessly skeptical about samples agree that there's no need to be pumped dry.

It often surprises people to learn that the U.S. Census Bureau uses samples to assess the accuracy of their figures. Even more surprising to many is the following fact: of the 59 questions included in the 1990 Census, only 14 were asked of all households. The remaining 45 were asked among a sample of households. In short: sampling is a highly useful - and completely valid - technique.

Expert statisticians could give you some very comprehensive answers to the question of how sampling works. Probably too comprehensive, in fact, for anyone but another expert statistician. So let's explain sampling by using an example of the photographs on Attachment A.

Attachment A is composed of several hundred thousand dots. Let's consider these dots as our total population and draw several samples.

The other three pictures represent samples of 250, 1000 and 4000 dots. These samples represent a specific kind of sample design called "area probability sampling" because the black and white dots in the samples are distributed in proportion to their distribution in the original picture. (More black dots in the dress, more white dots in the face, etc.) Think of homes (which add up to our population) instead of dots (which add up the pictures), and you have the sampling method used by Nielsen for arriving at national TV ratings.

Now... if you put the page down and step back a few feet, you'll notice a very interesting thing as you look at these small pictures. Your eye will adjust to the overall image and stop trying to "read" the dots. See how the 250-dot sample provides a recognizable picture? Recognizable, yes, but obviously not much detail. So let's take a look at the 1000-dot sample... again from a few feet away.

Now we find that the person is very recognizable; in fact, if all we wanted was a reliable idea of what she looks like, this sample would be quite adequate.

Here's another interesting thing about sampling. The 1000-dot photograph is about twice as sharp as the 250-dot photograph because it has four times as many dots. And so it is with sampling: to double accuracy, one must quadruple the sample size.

These are some of the basic sampling laws followed in constructing Nielsen's national television sample. Some 4000 households across the U.S. are used for these Nielsen National TV Ratings (as of November 1992).

Many people seem to feel that samples are never large enough to measure what is being viewed on TV or cable. But they are satisfied that samples are used to offer unemployment statistics, cost of living, and the like.

The real question should be: "Does a 4000 household sample provide a sufficiently reliable estimate of the national TV audience?" We could answer this by pointing out that the TV industry considers the sample adequate. (By "TV industry" we mean the advertisers and their agencies, networks, TV stations, program producers, cable systems and cable networks.) But, we can also answer the question in a little more direct way.

Again without going into the intricacies of mathematical statistics, the following is true:

If 20% of all U.S. homes were watching a program, and a great number of



A



250



1000



4000

different 4000-household samples were drawn to measure that same viewing, virtually all of the samples - 995 out of 1000 - would find ratings between 18.2 and 21.8, that is, plus or minus 1.8 of the real rating.

Being almost certain - 995 times out of 1000 - that the real rating is within so small a range seems adequate for most practical purposes. Rarely, however, would a programming decision be made on just one ratings report; repeated measurements substantially reduce the range of statistical error that applies, as well as provide broadcasters with a vital sense of direction as to whether an audience is building or dropping off.

The following exercise demonstrates the theory of sampling. Imagine 100,000 beads in a washtub: 30,000 red and 70,000 white. Mix thoroughly, then scoop out a sample of 4000. Even before counting, you'll know that not all the beads in your sample are red. Nor would you expect your sample to divide exactly at 1200 red and 2800 white.

As a matter of fact, the mathematical odds are about 20 to 1 that the count of red beads will be plus or minus 60 beads - or a range of 28.5% to 31.5% of the sample.

So, in short, you have now produced a "rating" of 30, plus or minus 1.5, with a 20 to 1 assurance of statistical reliability.

These basic sampling laws wouldn't change even if you drew your sample of 4000 from 93 million beads instead of 100,000 - assuming that the 93 million beads had the same ratio of red and white.

This is a simple demonstration of why a small sample is just as adequate for a nation of 93 million households as for a city of 100,000.

In some ways, measuring a television audience is as simple in principle as counting beads. We're asking questions such as: "Is the set on?" "If on, is it tuned to channel A, B, C or D?" and "Who's watching?" These questions are just as simple as asking if the bead is red or white. The answer in each case is as simple as yes or no. We don't measure what programs people plan to tune in or expect to tune in; we only measure what they actually did tune in.

We use scientific sampling procedures to randomly select about 5000 housing units from the U.S. Census Bureau's count of all housing units in the nation. Homes that are occupied and have a TV set are asked to become a part of our sample. The whole process takes thousands of work-hours and costs literally hundreds of thousands of dollars.

Remember the sample dot photographs? Just as a random selection of black and white dots turned out to be representative of the whole photograph, the Nielsen sample now contains all types of households - city, town, farm, rich, poor, etc. - each selected at random according to population density across the U.S.

As a result, the Nielsen sample provides what in effect is a scale model of all U.S. TV households.

Recently, we compared car registrations of the households in the Nielsen sample with officially reported car registrations, by make of car, throughout the U.S. The results show that in seven of the fourteen cases, the Nielsen sample was "on the nose" - and was only off slightly in each of the other seven! Particularly impressive were the results on American Motors and Lincoln - because the less frequently something happens (and ownership of these two car makes is less frequent), the better the sample has to be to serve reliably as a scale model of the whole.

**Car Registrations* vs. Cars in the Nielsen People Meter Sample
(11/92) Model years 1980-1991**

| Model | % of All Registrations | % of Cars in Sample |
|----------------|------------------------|---------------------|
| AMC | 1 | 1 |
| Buick | 4 | 6 |
| Cadillac | 1 | 3 |
| Chevrolet | 17 | 15 |
| Chrysler | 2 | 2 |
| Dodge | 6 | 4 |
| Ford | 18 | 14 |
| Lincoln | 1 | 1 |
| Mercury | 4 | 4 |
| Oldsmobile | 6 | 6 |
| Plymouth | 3 | 3 |
| Pontiac | 5 | 7 |
| Other American | 1 | 1 |
| Imports | 30 | 33 |

*Source: Automotive News,
1991 Market Data Book Issue

Four thousand (4000) metered households may seem like a small number. However, the factor of time must be considered when examining sample sizes. Unlike a single measurement, e.g. a phone interview where 4000 households are queried once, both the metered panel and the NSI diary collect data over time. For example, each metered home is measured every minute. You are measuring the 4000 homes at minute one, again at minute two and so forth. Each minute measured for each household can be thought of as sampling point (the equivalent of one person being asked a question). Assuming a 3500 intab (used in the data tabulations) sample for sixty minutes, we would have measured 210,000 household/minutes ($3500 \times 60 = 210,000$). Multiply this times 24 hours a day, seven days a week and you get 35,280,000 household minutes ($3500 \times 60 \times 24 \times 7 = 35,280,000$). At this level even a programming source which average a .1 rating national would still have generated 35,280 household minutes of viewing in the panel during a single week. It should be understood that the 35,280,000 household/minutes generated are not equivalent to an

independent sample size of 35,280,000 due to the nature of panels (the same households remaining in the measurement versus all new ones). The final MPAA NPM report is based on almost 10,000,000 minutes of distant signal viewing from the 180 stations.

The MPAA's diary study is based on a sample of stations available to 80,000+ subscribers on form 3 systems. In the past questions were raised as to whether or not these stations were a fair representation of all stations with distant carriage. To answer this issue we used a sample frame of all stations with distant carriage for the NPM study. The sample was selected as follows:

Nielsen was provided by CDC with a tape listing all stations with distant carriage and the number of distant subscribers for the two accounting periods in 1990. The two periods were averaged creating one list of 734 stations with average distant subscriber counts. The stations were then rank ordered based upon the number of subscribers.

The sample for this study is a stratified random sample. The 180 stations were divided into two strata. The top 50 stations in terms of distant subscribers were selected with certainty. The second strata consisted of a random sample of 130 stations selected from the 684 remaining on the list.

In order to project the results to all 734 stations, weights were developed and applied to reflect the differences in probability of selection and the total number of subscribers in each stratum.

In addition to the method used to select the station sample, there are several differences in how the data are collected. Some contrasts and similarities can be noted in the geography definition, program categorization and viewing data aggregation.

I. GEOGRAPHY DEFINITION:

With both the diary and NPM studies the next step after the station sample selection was the defining of geography. The MPAA was provided a list of the 180 stations to be included in the meter study. The MPAA then supplied Nielsen with a list of counties to be considered local for each station based on FCC definitions. Time period data (ratings for a period of time on a station, as opposed to a program) were then generated for those households viewing the stations outside the local area.

II. PROGRAM CATEGORIZATION:

For the diary study, Nielsen supplied CDC with estimates of distant viewing to each quarter-hour and a program line-up for each station. CDC handled the program-typing and the aggregation of the data to the final program-type report.

For the meter study, Nielsen was responsible for the program

categorization. TV Data was the primary source for the program categorization. The rules used by Nielsen to categorize the programs are as follows:

1. Any Nielsen identified PBS station's programming was put in MPAA type 6 "Non-commercial."
2. Any program identified as a movie per TV Data classification was put in MPAA type 2 "Syndicated series, specials and movies."
3. Programs classified as filler, TBA ("To Be Announced") and other such names, identified by TV Data type 33 (filler) or by name itself was classified as type 5 "Other."
4. Programs identified as devotional by TV Data or by Nielsen were classified as either MPAA type 1 "Local," if the program was Local, or MPAA type 3 "Devotional," if program is syndicated.
5. Determination of Local or Syndicated was based on source materials such as, TV Data, ROSPs, BIB books, TV Guide. If a program was aired on one station and was from a local source, it was placed in MPAA type 1 "Local." Programs known to be local due to filing at Tribunal were verified for Local status. If program was not from a local source or was aired on two or more stations, it was placed in MPAA type 2 "Syndicated series, specials and movies." Care was taken to categorize programs airing on multiple stations as syndicated. Also, two programs of the same name and different stations were carefully reviewed for the possibility of being two different programs.
6. Major League Sports and College Basketball and Football are classified as MPAA type 4 "Sports." They were identified either by name or by TV Data classification of Sports.

III. AGGREGATION OF VIEWING DATA:

For the diary study Nielsen produced estimates of distant viewing to each quarter-hour on each station in the sample. These estimates were summed by CDC to produce final results.

For the meter data a listing was compiled for each program category showing all of the time periods for each station during which programs of that type aired. Estimates of the total minutes viewed to each group of program/stations were then made to produce the final results.

At the request of the MPAA, we have produced Standard Errors for both the Diary and Meter Analyses. As noted earlier, Standard Error (SE) is a measure of the variation which can be expected between the results from a sample and those which would be associated a complete census. Relative error is a reflection of size of one standard error compared to the result measured. Sixty-five times out of 100 the result measured would be within one standard

error of a census, 90% of the time it would be within two standard errors and 99% of the time it would be within three Standard Errors. Standard Errors provide a measure of the confidence a user can have in the results of a study. Standard Error is a reflection of a variety of factors including sample size, the magnitude of the result, the number of sampling points or duration and the correlation of viewing.

Last year when the diary standard errors were presented it was suggested that the standard errors should be shown for each station. I disagree for two reasons:

1. The Standard Error provides a gauge of the confidence a user can have in the result being examined.
2. Relative Error decreases as data are aggregated.

What this means is that the Relative Error associated with a given station will be higher than some others and that all will be higher than that of the combined result. However, this is not relevant as the Tribunal is only using the aggregated program type data. Individual station standard errors are only important or meaningful if the user is examining individual stations.

It is highly likely that distant viewing to most individual stations would yield very small ratings and would thus have large relative errors. However by aggregating the data you are increasing the total ratings generated by each program type and thus lowering significantly the standard and relative errors associated with the results. Since the CRT is only interested in the totals, the low standard error associated with these numbers is the key.

The results and the standard and relative errors for the NPM based study are as follows:

NPM STUDY
FEBRUARY, MAY, JULY, NOVEMBER 1990

| | <u>Local</u> | <u>Syndicated Series Specials, Movies</u> | <u>Devotional</u> | <u>Sports</u> | <u>Other</u> | <u>Non-Commercial</u> |
|----------------------|--------------|---|-------------------|---------------|--------------|-----------------------|
| % Mins | 7 | 83 | 1 | 6 | * | 3 |
| SE (%) | 0.29 | 0.74 | 0.05 | 0.31 | * | 0.68 |
| RE (%) | 4 | 1 | 5 | 5 | | 23 |
| <u>Range At</u> | | | | | | |
| <u>3 SE's (99%)*</u> | | | | | | |
| High | 7.9 | 85.2 | 1.15 | 6.9 | * | 5.0 |
| Low | 6.1 | 80.8 | .85 | 5.1 | * | 1.0 |

These results using the Standard Errors indicate that 99 times out of 100 the results of a census of distant viewing to all stations with distant cable carriage would show the percentage of total viewing for syndicated series, specials and movies to fall between 80.8 and 85.2 percent.

* This is the broadest test, most statisticians use 2 SE's when interpreting results.

I declare under penalty of perjury that the foregoing testimony is true and correct and of my personal knowledge.

Executed on August 13th, 1993

Paul Unstet

against repeats or reruns." 1983 Cable Royalty Distribution Proceeding, 51 Fed. Reg. 12817 (1986).

Overview of Syndicated Programming

I present this evidence on behalf of the Program Suppliers to explain the unique and significant role first-run syndicated programming plays in the broadcast and cable markets. In its decision in the 1989 Cable Royalty Distribution Proceeding ("1989 Proceeding"), the Tribunal disparaged the value of syndicated series to cable operators. 1989 Cable Royalty Distribution Proceeding, 57 Fed. Reg. 15286, 15302 (1992). Yet, by 1990, syndication was a highly competitive, \$3 billion-a-year business and was becoming more competitive all the time. Friedman, "Syndicated TV: Hardball With the Big Guys," The New York Times, April 15, 1990 at 5, col 1. By the end of 1991, the syndication market had reached \$3.4 billion in size -- the size of a major network. Schmuckler, "Playing the Network Game," ADWEEK, Jan. 20, 1992.

Syndication is the direct sale of television programs to individual stations on a market-by-market basis. Syndicated programs are sold for use by two broad categories of programmers: independent television stations for broadcast at all hours of the day and network affiliates for broadcast in their time slots which are not filled by network programming.

First-run syndicated programming is the subset of syndicated programming consisting of shows made to be sold directly to stations, as opposed to network reruns or old movies. First-run syndication consists of generally four categories of programming: 1) news and informational programming including magazine format shows such as "Entertainment Tonight" and "talk" shows such as "The Donahue Show" ("Donahue"); 2) game shows such as "The Wheel of Fortune"; 3) original series such as "Star Trek: The Next Generation"; and 4) original movies.

In the early 1980's, syndication began to flourish. Network reruns, which had been the backbone of syndication, did not fill the schedules of the hundreds of new independent stations that began broadcasting. Companies of all sizes prospered by creating and marketing a variety of first-run shows. As the industry developed, network affiliates recognized the value of syndicated programs and began buying them, as well. However, the growth of independent stations slowed around 1986 and the market for lower-rated syndicated programming declined by the end of the decade, although the major syndicators continued to grow. Friedman; Paskowski, "Syndication Boom; Distributors Build Business Empire in '80s", Electronic Media, Jan. 1, 1990 at 25.

By the end of the decade, the industry was substantially more competitive. As a rule of thumb, advertising time on syndicated programs is only valuable to national advertisers if the programming is broadcast to at least 70% of the total domestic television households. But time slots for syndicated programming were increasingly scarce. By 1990, successful shows were staying on the air longer, leaving fewer spots for new shows. Friedman. For example, during the 1988-89 season, 57 first-run programs were regularly scheduled, but by the 1989-90 season, that number dropped to 41. Id. The emergence of Fox beginning in the fall of 1986, and its growth in succeeding years, further tightened the market as many top independent stations took that programming, eliminating numerous prime-time evening slots. Id. Therefore, by 1990, it was more difficult to find time slots for new programming.

Due to the increasing competition in the syndicated programming industry, and because first-run syndicators make virtually all their revenues not from multiple replays of shows, but from one (or sometimes two) broadcasts, it is more important than ever that program owners be fully compensated for the value of their programs so that they may continue to produce top quality product. Thus, undercompensation by the Tribunal has a far more dramatic effect on syndicators than on many other claimants.

Syndication Provides Highly Valued Variety

In its decision in the 1989 Proceeding, the Tribunal found that cable operators were not only interested in attracting large numbers of viewers, but also aimed to add "diverse programs to their range of offerings" and to respond "to particular segments of their market." 57 Fed. Reg. at 15288. Thus, cable "will offer 'niche' services . . . to induce segments of the population to subscribe." Id. at 15301. First-run syndicated programming provides the variety sought by cable operators. The benefit of this variety is clearly recognized by broadcasters. Rolla Cleaver, vice president and general manager of KVBC-TV, the NBC affiliate in Las Vegas, expressed the view that stations were concerned that the chances of a first-run syndicated program succeeding were small because stations benefit from offering more than off-network reruns. Lafayette, "Station Execs Voice Syndication Concerns," Electronic Media, Jan. 18, 1993 at 1. First-run syndicated programming varies in type and length, as well as target audience, and therefore provides the programming diversity cable operators seek.

Talk is a Uniquely Valuable Programming Product

A substantial amount of first-run syndicated programming consists of talk programs, a format Multimedia pioneered. In 1990, as in all prior years, Multimedia was one of the leading producers-syndicators of talk programming.

Importantly, these programs significantly out perform daytime network offerings. Programs like "Donahue," "The Oprah Winfrey Show" ("Oprah"), and "The Sally Jessy Raphael Show" ("Sally") perennially have higher ratings than the vast majority of network daytime shows. See ASTA Advertiser Syndicated Television Association, Programming the 500-Channel Society: A Guide to Advertiser-Supported Syndication, 1993 at a-11 ("ASTA Guide").

These popular shows bring timely and meaningful issues to the American public in an informative, intelligent fashion. They are first-run, topical programs with few repeats. In 1990, 210 original "Donahue" programs were broadcast. The freshness of these programs makes them particularly important and attractive to cable operators and subscribers. The immediacy of the programming is enhanced, in the case of "Donahue," by the ability of viewers to call in and participate in the discussions on the show. Distant cable retransmission expands nationally the reach of live call-ins. As Exhibit A demonstrates, 627,880 cable households saw "Donahue" live on cable on a distant basis in the second accounting period of 1990 and were therefore able to participate in the live call-in feature.

However, this immediacy also means that talk programming has no "back end." Like sports, there is a limited rerun potential for this type of programming. Therefore, it is

necessary for syndicators to be compensated for the full commercial value of the programming at the first airing. This fact amplifies the harm syndicators suffer if the Tribunal miscalculates the percent due the Program Suppliers and, ultimately, first-run program syndicators.

Finally, the retransmission of these highly popular talk shows provides a special benefit to cable operators. As the Tribunal has correctly concluded, talk viewers are "avid" fans. 51 Fed. Reg. 12817. These loyal audiences value their ability to view the entire line-up of major talk programs, such as "Donahue," "Sally," "Oprah," "The Geraldo Rivera Show" ("Geraldo"), and "The Joan Rivers Show" ("Joan Rivers"). Because the shows often air in different time slots on affiliated stations, and because many stations carry different talk episodes on a specific day, cable subscribers who watch talk programming are not forced to choose between programs airing at the same time, and they have greater access to popular shows. While no cable network offered a talk channel in 1990, subscribers could watch many hours a day of talk on different distantly retransmitted signals. This provided a distinct benefit to cable operators desiring to attract subscribers.

Dollar Value of Programming in Marketplace

One of the Tribunal's enduring criteria for awarding royalties is marketplace value. Determining how much a program or class of programs is worth is an important part of these proceedings. In the 1989 Proceeding, the Tribunal credited the Joint Sports Claimants' ("JSC") testimony regarding the increased license fees and per hour value of sports programming in the marketplace in increasing the JSC's percentage award. 57 Fed. Reg. at 15302. Although different in type, and therefore in degree, syndicated talk programming also has a high marketplace value. In Exhibit B, we provide a reasonable estimate of the cost to stations of one hour of "Donahue," "Oprah" and "Sally." Based on our estimates, utilizing published 1990 revenue figures for King World Productions, Inc. ("King World"), "Oprah" cost the stations in the top ten markets \$16,230 per hour. Multimedia's revenue figures indicate that "Donahue" and "Sally" have a dollar cost to the stations in the top ten markets of \$6,547 and \$2,806 per hour respectively.

To arrive at these figures, we first determined the number of viewing hours of each show available per week in the top ten markets. (10 markets x 1 hour per day x 5 days per week = 50 hours per week.) Annualized, there are 2,600 hours of programming available per show. (50 hours per week x 52 weeks.) Our analysis focuses on the top ten markets because this category

represents the most cohesive buying market and no syndicated program can achieve national popularity unless it is available in these ten markets.

We then determined how much revenue each show generated for the company syndicating it. For example, King World earned \$453.749 million in revenue in 1990, with "Oprah" accounting for 31% of that revenue. King World Productions, Inc., Form 10-K for the Fiscal Year Ended August 31, 1990, filed at the Securities and Exchange Commission Nov. 28, 1990 at 20, F4. Therefore, "Oprah" earned \$140.662 million in 1990. Because sales of programs and barter time in the top ten markets typically generate 30% of all revenue for shows like "Donahue" and "Oprah," we then calculated 30% of the revenue earned by "Oprah," which is \$42.199 million.^{1/}

The total revenue generated by "Oprah" in the top ten markets was then divided by the total number of viewing hours available per year in those ten markets to determine the per hour value of the program. Based on these calculations, we determined that the stations in the top ten markets paid King World \$16,230

^{1/} In general, there is a one-to-one correlation between the percentage of households a market covers and the percentage of revenue that market generates. Therefore, the fact that the top ten television markets represent 31% of the television households verifies the fact that the top ten markets generate 30% of the revenue for programs shown in those markets.

per hour in 1990. The dollar per hour value of "Donahue" and "Sally" was calculated in the same manner. These calculations are set out in detail in Exhibit B.

In the 1989 Proceeding, the sports interests asserted that a syndicated movie package sold to WTBS/TNT had an hourly value of \$690. 57 Fed. Reg. at 15294. In comparison, although the CRT disparaged the value of syndicated series, id. at 15302, the dollar value analysis outlined above shows that popular first-run programs like "Oprah," "Donahue" and "Sally" have a substantial marketplace value. Realizing that these shows are broadcast one hour a day, five days a week, fifty-two weeks a year, these figures demonstrate that syndicators provide a wide variety of programming which can command top fees in the marketplace. Therefore, it is incorrect to disparage the value of these programs and fail to compensate syndicators properly for cable retransmission.

Increased Licensing Fees

Similarly, the value of first-run syndicated programming can be demonstrated by the substantial increase in licensing fees obtained for that programming. King World and Multimedia, two enterprises whose annual revenues are secured almost exclusively from broadcast station license fees and barter ad sales for first-run shows, had substantial revenue increases

in 1990. For example, for the fiscal year ended August 31, 1990, King World reported record revenues, net income and earnings per share. Revenues grew more than five fold, from \$80.6 million in fiscal 1985 to \$453.7 million in fiscal 1990, and net income increased from \$9.8 million in fiscal 1985 to \$84.1 million in fiscal 1990. King World 10-K at 3. In fiscal 1990, King World's revenues increased by approximately 14% over fiscal 1989 due primarily to increases in cash license fees for "Oprah." Id. at 20.

Stephen W. Palley, executive vice president and chief operating officer of King World, which also distributes "Wheel of Fortune," "Jeopardy!," and "Inside Edition," explained that 1990 was King World's sixth consecutive year of record financial results. PR Newswire Association, Inc., "King World Achieves Earnings for Fiscal 1990," PR Newswire, Nov. 27, 1990. He attributed this success to King World's continued strength in the syndicated market. Id.

Multimedia's "Entertainment Division" produces television programming for broadcast both in the United States and internationally. In 1990, the Division derived nearly all of its operating revenues and profits from the production and syndication of "Donahue" and "Sally." License fees and the sale of barter advertising are the principal sources of revenue for

these shows and this revenue has grown steadily since 1984. In 1990, the Entertainment Division generated operating revenues of \$90.062 million as compared with \$39.926 million in 1984.

"Donahue", hosted by Phil Donahue, was in its twenty-fourth year of production and syndication in 1990 and was seen on over 200 stations nationwide and in six foreign countries. In 1990, "Sally" was in its eighth season of production and syndication and was broadcast in 170 markets. In September 1989, "Sally," which had begun in a half-hour format, went to a one-hour format exclusively. Due to the show's increased ratings, clearance, and shift to a one-hour format, the show's revenues grew significantly in 1990 over the previous five years.

The strong revenue gains for Multimedia and King World evidence the marketplace's judgment that these shows are valuable, and programs buyers paid top dollar for them. The Tribunal's royalty allocation should reflect this increased value in the marketplace.

Significance in Number of Viewing Hours

First-run syndicated programming accounted for approximately 220 hours of programming a week by the early 90's. The three networks, ABC, NBC, and CBS, along with Fox, generated approximately 240 hours per week. Schmuckler. Therefore, first-

run syndication was generating as much original product as the networks and Fox. Id. In 1990, according to Advertiser Syndicated Television Association ("ASTA") figures, there were over one hundred first-run syndicated series aired for a total of over one hundred and seventy-five hours of programming. See Exhibit C; Paskowski. In 1990, syndication accounted for more morning daytime (9 a.m. - 12:30 p.m.) hours of programming than ABC, CBS and NBC combined. ASTA Guide at a-21, Figure 10. By 1992, syndication dominated the networks in children's programming, it maintained a significant place in daytime and was making inroads into late night. Schmuckler; ASTA Guide at a-21, Figure 10.

Finally, as Exhibit D demonstrates, from 1986 to 1990 there was a 100% increase in the percentage of non-network programming hours filled by talk programming. In 1986, the three first-run syndicated talk programs, "Donahue," "Oprah" and "Sally," accounted for 1,755 hours, or 2.1%, of the non-network programming being aired. By 1990, the five first-run syndicated talk programs, "Donahue," "Oprah," "Sally," "The Geraldo Rivera Show" ("Geraldo") and "Joan Rivers," accounted for 4,190 hours, or 4.2%, of the non-network programming.

Value in Numbers of Viewers Reached

During the period from 1987 to 1992, syndication's viewership grew to exceed the networks and Fox. During the 1987-88 season, syndication held 25% of the total weekly gross ratings points for non-sports series in all dayparts, beating out ABC, CBS, and Fox, and falling slightly behind NBC. ASTA Guide at a-9, Figure 4. By the 1991-92 season, syndication held 33% of the total weekly gross ratings points, surpassing all three networks and Fox. Id. This is due in part to the fact that broadcast networks program only limited hours during the day, but this statistic demonstrates the vast range of syndicated product available. Id. See also, Schmuckler.

Advertising

Advertising revenues also demonstrate the strong marketplace value of syndication. As Reno Scanzoni, Senior Vice President/Associate Director of National Broadcast at the advertising agency D'Arcy, Masius, Benton & Bowles, Inc., states, "High-rated syndicated shows are a better value for advertisers than low-rated network shows." Schmuckler. From 1986 to 1990, syndicated ad sales averaged 16% annual gains. Id. According to ASTA figures, in the early 1980s syndicated advertising revenue was barely \$50 million. ASTA Guide at a-11. By 1986, it had increased to \$650 million and by 1990 it had reached \$1.2 billion. Id. This 1990 figure represents a 14% increase, or

\$150 million, over 1989 and is 24 times greater than the advertising volume in the early 1980's. Id. See Exhibit F. The growth was due to increased hours of programming, increased bartered ad time, and better time periods with correspondingly higher ratings for existing shows.

In discussing the JSC's award in the 1989 Proceeding, the Tribunal recognized that there are disparities between viewing percentages and advertising revenues and that high advertising revenues can support a larger percentage award than pure viewing numbers would justify. 57 Fed. Reg. at 15302. Advertising rates demonstrate that talk is even more valuable than its relatively strong viewing numbers reveal.

Advertising rates are determined by the demographics of the viewing audience as well as by the number of viewers. Syndicated programming delivers important target audiences that increase the value of advertising on those programs. "Oprah," for example, delivers the highly valuable "Women 18-49" age group. Schmuckler. According to ASTA, syndication in general attracts male viewers. "Over half the syndicated shows have a higher Men 18-49 VPH (viewers per household) rating than Network Prime Time." ASTA Guide at a-21. By 1992, syndication outreached ABC, CBS, NBC and Fox in delivery of children. Id. See Exhibit G.

The value of advertising time on Multimedia's leading program, "Donahue," gives the Tribunal a quantitative measure of the marketplace value of this program. We note that this view of the value of advertising revenues was shared by Allen Cooper, Vice President of the Motion Picture Association of America, in his testimony before this Tribunal on July 9, 1981 at 1464.

To arrive at a reasonable estimate of the value of advertising time on "Donahue," Multimedia obtained from The Katz Agency, Multimedia's sales representative for "Donahue," actual 1993 selling prices of 30 second spot time on twenty affiliates. The stations selected represent about 10% of the stations carrying "Donahue" and reach 12.5% of the United States television homes. The sum of the 30 second spot sales figures for these stations was \$3,985. This amount was then adjusted to 1990 dollars based on the Department of Labor's inflation rate from 1990 to 1993.

Since there are twelve minutes of spot time per hour, stations have 120 thirty second spots available for sale in each program each week. We then projected the annual advertising revenue of these stations by multiplying the spot rate by the number of spots per week (120), times the number of weeks the program is broadcast (52). This figure came to \$22,083,360. Since the sample of stations constituted 12.5% of the United

States market, and since "Donahue" reached 98% of the national audience in 1990, the figure was adjusted to estimate national sales of \$173,133,542. This figure was then compared with the total spot sales for non-network programming for all stations in 1990, \$13.672 billion. Dividing "Donahue's" projected advertising value into the national totals, it is estimated that the advertising value of "Donahue," as a fraction of all syndicated programming for 1990, is 1.27%. See Exhibit H.

Multimedia recognizes this figure is, at best, an approximation of marketplace value which is not subject to precise determination.^{2/} This is particularly true in the case of assessing the advertising value of "Donahue" because this program has been a pioneer in convincing advertisers that a morning program in the 9 a.m. - 12 noon time period can be a valuable part of an advertising budget. While the program had trouble attracting advertisers early in its syndication run, by 1979, station affiliates were using "Donahue" as a major attraction in sales packages.

^{2/} We note, however, that King World's revenue from "Oprah" and Multimedia's revenue from "Donahue" and "Sally" (See Exhibit B) equals 31-39% of the total advertising dollars estimated in the ad study. These numbers, which are consistent with industry standards, help to validate the reasonableness of the advertising study analysis.

Multimedia then used the same formula to estimate the 1990 percentage of national spot sales of non-network programming for "Oprah," "Sally" and "Geraldo." The analysis revealed that "Oprah" generated 2.62% of the 1990 spot sales for non-network programming, "Sally" generated .57% and "Geraldo" generated .59%. Thus, these four talk programs alone accounted for 5.05% of the total 1990 spot sales for non-network programming.

Moreover, "Donahue," "Oprah," "Sally" and "Geraldo" accounted for 3,580 hours of programming in 1990. See Exhibit D.^{3/} This constitutes 3.62% of the total programming hours available in 1990. However, as set forth above, these four shows accounted for 5.05% of the total 1990 advertising spot revenues for non-network programming. Therefore, using a base comparison of 1% of the available programming hours yielding 1% of the advertising revenue, talk programming generates a 40% premium in advertising revenues. Moreover, "Donahue," "Oprah," "Sally" and "Geraldo" generated \$690 million in national and local spot revenue in 1990. See Exhibit H. By comparison, the entire cable industry generated \$634 million in national and local spot revenue. National Cable Television Association, Cable Television Development, March 1993 at 9a. Cable advertising during regional

^{3/} Although "Joan" is included in the time study in Exhibit D, it is not included in this discussion because advertising rates were not available for that show.

sports programs generated only \$102 million, id., or less than one-sixth the total advertising revenues of these talk programs.

CONCLUSION

In 1990, syndication was a highly competitive, \$3 billion-a-year business. Applying the Tribunal's criteria for distributing royalties, i.e., benefit to the cable operator, harm to the syndicator, marketplace value and time, illustrates the value of this programming. Talk programming benefits cable operators by providing fresh, timely programming that provides the diversity operators seek. The immediacy of this programming is enhanced by the call-in feature of the "Donahue" show. Through the retransmission of talk programming, cable operators are able to attract a unique niche of avid fans by providing a variety of episodes at various times. These fans will subscribe to cable in order to have access to this popular programming.

However, the timeliness of talk programming also means that it has a limited rerun potential and therefore it is necessary for syndicators to be fully compensated for their shows on the first airing. This amplifies the harm syndicators suffer if the Tribunal underestimates the percentage of the royalties due the Program Suppliers and, ultimately, first-run syndicators. Moreover, due to the competitiveness of the syndication market,

undercompensation may prevent syndicators from incurring the risk of creating new first-run programming.

The marketplace value of talk programming is demonstrated by the high dollar per hour value and the substantial fees those shows earn. Marketplace value is further demonstrated by the estimated advertising revenue generated by "Donahue," "Oprah," "Sally" and "Geraldo," which amounts to 5.05% of the total 1990 advertising spot revenues for non-network programming, and by the increase in syndicated advertising revenues from \$50 million in the early 1980's to \$1.2 billion in 1990. These revenues are based, in part, on the key demographics syndicated programming delivers. Moreover, by 1991, syndicated programming surpassed the networks and Fox in gross ratings points. These facts demonstrate that syndicated programming is among the best in the marketplace and earns top license fees and advertising revenues.

In addition, the number of viewing hours of first-run syndicated programming has steadily increased, with syndication producing as much original product as the networks and Fox in 1990. Furthermore, from 1986 to 1990 there was a 100% increase in the percentage of non-network programming hours filled by talk programming. Thus, the amount of time occupied by syndicated

programming demonstrates the significant value of that programming.

By the end of 1990, commentators recognized that first-run syndicators were no longer "bush league" and talk was "hot." McDougal, "Programming by Word of Mouth: More Talk Shows," Los Angeles Times, Jan. 4, 1991; Mahoney, "First-run Fights for a Niche," Electronic Media, Dec. 10, 1990. Examining the key criteria established by the Tribunal for distribution of royalties, first-run syndicated programming in general, and talk programming specifically, is an important component of the programming spectrum deserving of more royalty recognition than was allocated in the 1989 proceeding.blossom

BEFORE THE
COPYRIGHT ROYALTY TRIBUNAL

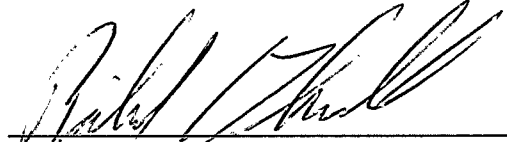
In the matter of
1990 Cable Royalty
Distribution Proceeding

CRT Docket 92-1-90CD

County of New York
State of New York: ss

AFFIDAVIT

RICHARD C. THRALL, being duly sworn, deposes and says:
the foregoing testimony is true and correct to the best
of my knowledge and belief, and is hereby adopted as my sworn
testimony in this proceeding.


Richard C. Thrall

Sworn and subscribed before me this 19th day of August, 1993.


Notary Public

My commission expires December 31, 1994

SALLY CONTE POMEROY
Notary Public, State of New York
No. 24-4675056
Qualified in Kings County
Commission Expires ~~March 30, 1999~~
DEC. 31, 1994

PROGRAM SUPPLIERS
Phase I, CRT Docket 92-1-90CD
Exhibit A
Page 1

STATIONS CARRYING "THE DONAHUE SHOW"
LIVE IN SECOND RATING PERIOD 1990^{*/}

| | <u>STATION</u> | <u>CITY</u> | <u>DISTANT VIEWERS</u> |
|----|----------------|-----------------------|------------------------|
| 1. | WCDC | Adams | 109,043 |
| 2. | WCVB | Boston | 64,512 |
| 3. | WGGB | Springfield-Holyoke | 3,989 |
| 4. | WWLP | Springfield-Holyoke | 89,403 |
| 5. | WIBW | Topeka | 104,226 |
| 6. | WTOV | Wheeling-Steubenville | 63,930 |
| 7. | WNBC | New York | <u>192,777</u> |
| | | | 627,880 |

^{*/} The following stations also carried "Donahue" live, but did not have any distant viewers: KCRG (Cedar Rapids); WTVG (Chattanooga); WJRT (Flint-Saginaw-Bay City-Charlotte); KFSS (Ft. Smith, Ark.); WITN (Greenville-New Bern-Washington); WLNS (Lansing); KAMC (Lubbock); WTKR (Norfolk-Portsmouth-Newport News); WAGM (Presque Isle, MD); WWTW & WWUP (Traverse City-Cadillac, Mich.); KTVO (Ottumwa-Kirkscvl); KFBB (Great Falls, Montana). In addition, WVGA (Albany, GA) may have carried "Donahue" live, but the station ceased broadcasting and therefore it was not possible to verify this.

DOLLAR VALUE PER HOUR OF TALK PROGRAMMING

"The Donahue Show"

Looking at top 10 markets, which generate 30%
of all revenue:

10 markets x 1 hour/day x 5 days/wk = 50 hours/week

50 hours/week x 52 weeks = 2,600 hours/year

\$56,739,000 = 1990 revenue generated^{1/}

30% x \$56,739,000 = \$17,021,700

\$17,021,700 ÷ 2,600 = \$6,547 /hour

^{1/} Multimedia, Inc.'s Annual Report filed at the Securities and Exchange Commission ("10-K") for 1990 states that its Entertainment Division earned \$90.062 million in revenue. Multimedia, Inc., Form 10-K for the Fiscal Year Ended December 31, 1990, filed at the Securities and Exchange Commission March 29, 1991 at 31. The 10-K further states that Multimedia earns "nearly all" of its Entertainment Division revenue from "The Donahue Show" and "The Sally Jesse Raphael Show." Id. at 16. Therefore, 90% of the Entertainment Division revenue was attributed to these two shows, or \$81.056 million. Based on an estimate of the relative ratings of the two shows, 70% of this amount was attributed to "Donahue" and 30% was attributed to "Sally," or \$56.739 and \$24.317 million respectively.

DOLLAR VALUE PER HOUR OF TALK PROGRAMMING

"The Oprah Winfrey Show"

Looking at top 10 markets, which generate 30%
of all revenue:

10 markets x 1 hour/day x 5 days/wk = 50 hours/week

50 hours/week x 52 weeks = 2,600 hours/year

\$140,662,190 = 1990 revenue generated^{2/}

30% x \$140,662,190 = \$42,198,657

\$42,198,657 ÷ 2,600 = \$16,230 /hour

^{2/} King World Productions, Inc.'s 1990 Annual Report states that it earned \$453.749 million in revenue. King World Productions, Inc., Form 10-K for the Fiscal Year Ended August 31, 1990, filed at the Securities and Exchange Commission Nov. 28, 1990 at F4. The 10-K further states that "The Oprah Winfrey Show" earned 31% of that revenue. Id. at 20. Therefore, 31% of King World's revenue was attributed to this show, or \$140,662,190.

DOLLAR VALUE PER HOUR OF TALK PROGRAMMING

"The Sally Jessy Raphael Show"

Looking at top 10 markets, which generate 30%
of all revenue:

10 markets x 1 hour/day x 5 days/wk = 50 hours/week

50 hours/week x 52 weeks = 2,600 hours/year

\$24,317,000 = 1990 revenue generated^{3/}

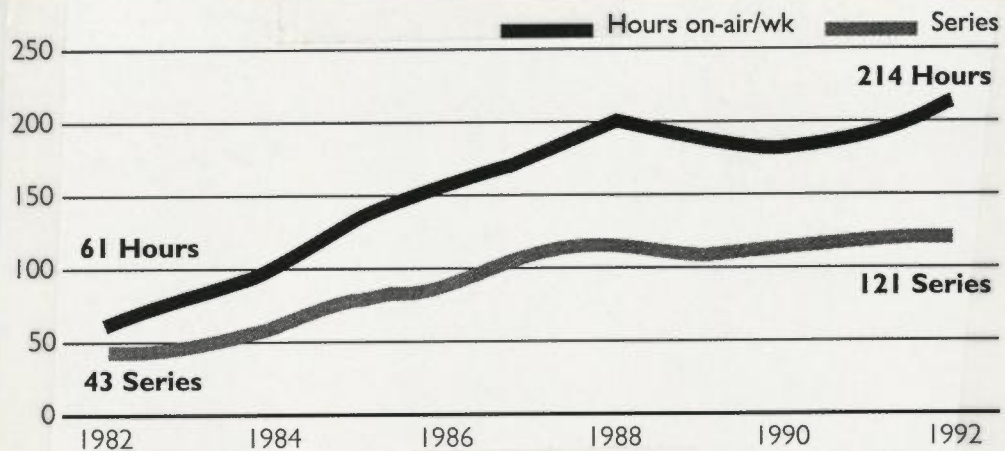
30% x \$24,317,000 = \$7,295,100

\$7,295,100 ÷ 2,600 = \$2,806 /hour

^{3/} See footnote 1.

INCREASE IN NUMBER OF SYNDICATED PROGRAMS^{*/}

SERIES AND HOURS ON-AIR
Advertiser-Supported Syndication
1982-1992



Source: Nielsen Pocketpieces. 4th Q each year

^{*/} Source: ASTA Advertiser Syndicated Television Association, Programming the 500-Channel Society: A Guide to Advertiser-Supported Syndication, 1993 at a-9, Figure 3 ("ASTA Guide").

PROGRAM SUPPLIERS
Phase I, CRT Docket 92-1-90CD
Exhibit D
Page 1

TIME COMPARISONS

1990:

| <u>Program</u> | <u>Duration</u> | <u>Hrs/wk</u> | <u>No. Stns.*</u> | <u>Total Hrs/wk</u> |
|------------------|-----------------|---------------|-------------------|-------------------------|
| DONAHUE | 1 hr | 5 | 198 | 990 |
| GERALDO | 1 hr | 5 | 169 | 845 |
| JOAN RIVERS SHOW | 1 hr | 5 | 122 | 610 |
| OPRAH | 1 hr | 5 | 194 | 970 |
| SALLY | 1 hr | 5 | 155 | <u>775</u> |
| | | | TOTAL | 4190 |

Total Network Affiliates: 1,010 x 6 hrs/day x 7 = 42,420 hrs
available for non-net programming/
wk

Total Independent Stns.**/: 449 x 18 hrs/day x 7 = 56,574 hrs
available for programming/wk

Total hrs available/wk: 98,994

4190 hrs/wk = 4.2% of hrs avail per week

*/ Average number of stations reporting in four Nielsen sweeps.

**/ NAB quote of INTV figures, reported by the NAB Library by
telephone to Nancy Fallgren, Legal Specialist, Dow, Lohnes &
Albertson, on July 21, 1993.

PROGRAM SUPPLIERS
Phase I, CRT Docket 92-1-90CD
Exhibit D
Page 2

1986:

| <u>Program</u> | <u>Duration</u> | <u>Hrs/wk</u> | <u>No. Stns.</u> | <u>Total Hrs/wk</u> |
|----------------|-----------------|---------------|------------------|---------------------|
| DONAHUE | 1 hr | 5 | 185 | 925 |
| OPRAH | 1 hr | 5 | 133 | 665 |
| SALLY | ½ hr | 2.5 | 66 | <u>165</u> |
| | | | TOTAL | 1755 |

Total Network Affiliates: 937 x 6 hrs/day x 7 = 39,354 hrs
available for non-net programming/
wk

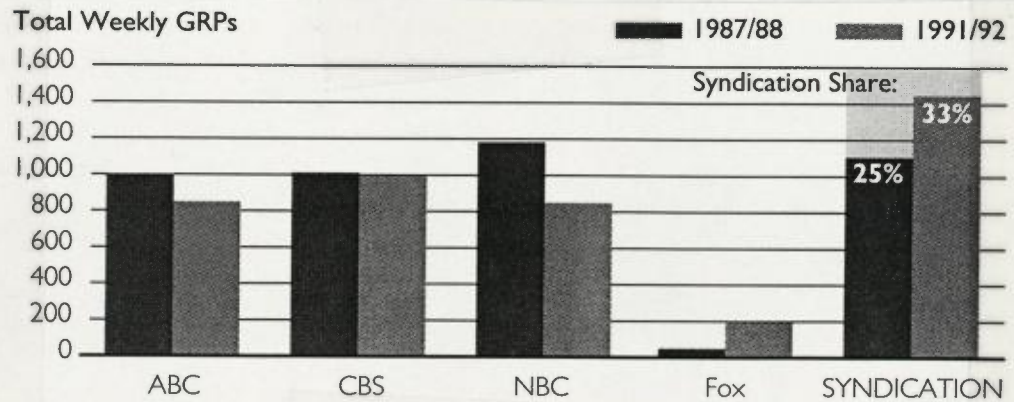
Total Independent Stns.: 353 x 18 hrs/day x 7 = 44,478 hrs
available for programming/wk

Total hrs available/wk: 83,832

1755 hrs/wk = 2.1% of hrs avail per week

INCREASE IN SYNDICATION'S SHARE OF VIEWING^{*/}

NETWORK AND SYNDICATION AUDIENCES
1991/92 Season vs. 1987/88
All Dayparts (Non-Sports Series Only)

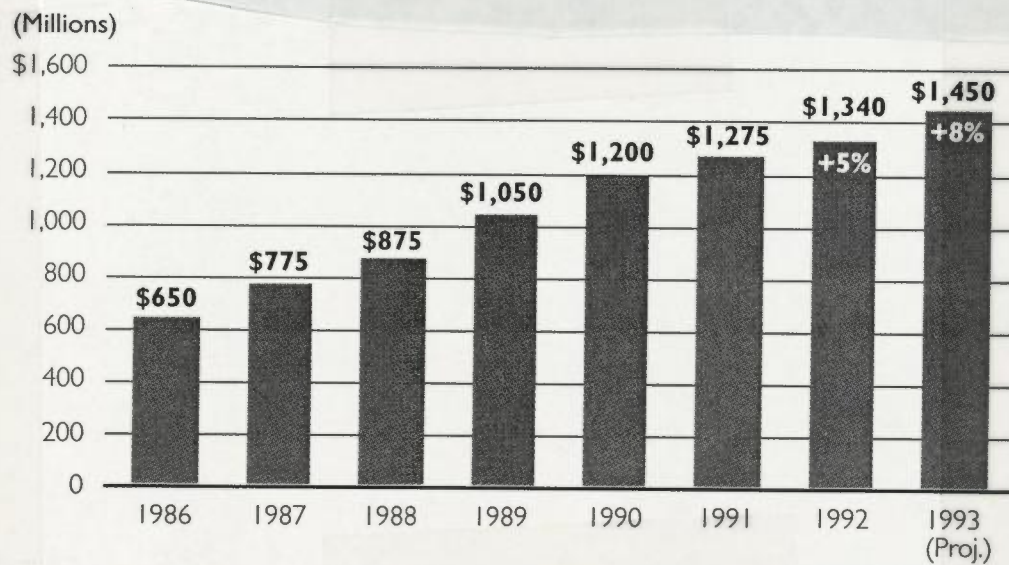


Source: NSS Pocketpiece, Upfront Buying Guide through August 30, 1992

^{*/} Source: ASTA Guide at a-9, Figure 4.

INCREASE IN REVENUES FOR SYNDICATED PROGRAMMING^{*/}

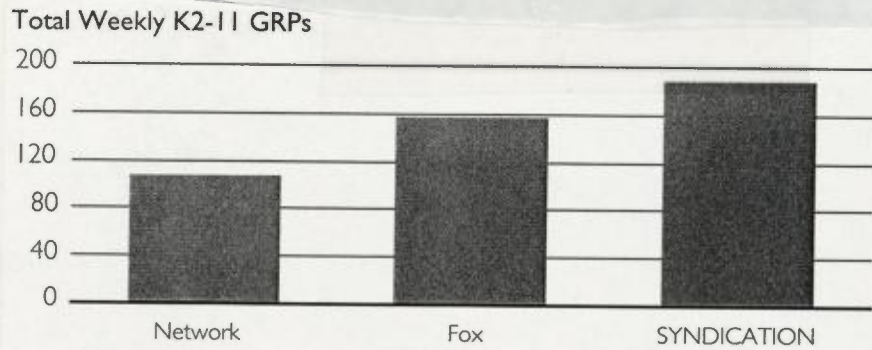
ADVERTISER-SUPPORTED SYNDICATION
Revenues, 1986-1993



^{*/} Source: ASTA Guide at a-11, Figure 5.

CHILDREN 2-11 DELIVERY^{*/}

Network, Fox & Syndication
4th Quarter, 1992



Source: Nielsen NTI, NSS Pocketpieces
Through 1/3/93

^{*/} Source: ASTA Guide at a-21, Figure 11.

"DONAHUE" ADVERTISING STUDY FOR 1990^{1/}

Markets Selected Representing 12.5% of the United States: Boston (6); Cleveland (11); St. Louis (18); Baltimore (22); Orlando-Daytona Beach-Melbourne (24); Kansas City (29); Cincinnati (30); Wichita-Hutchinson (60); Knoxville (64); Flint-Saginaw-Bay City (58); Toledo (62); Des Moines-Ames (67); Ft. Myers-Naples (93); Springfield, MA-Holyoke (97); Sioux Falls-Mitchell (103); Eugene (120); Macon (123); Florence-Myrtle Beach (140); Biloxi-Gulfport-Pascagoula (157); Gainesville (165).

| | |
|---|--------------------------------------|
| Total Selling Price for 30 Seconds During the Second Quarter of 1993 | \$3,985 |
| Downward Adjustment of 1993 Figure Per 11.2% Rate of Inflation | \$3,539 |
| Average Annual Advertising Revenue | \$3,539 x 120 x 52 = \$22,083,360 |

Adjusted to Project Reaching 98% of U.S.

$$\frac{\$22,083,360}{12.5} = \frac{\$173,133,542}{98}$$

^{1/} This study is offered as evidence of the marketplace value of "Donahue," "Oprah," "Sally," and "Geraldo." It estimates, based on actual selling price of commercial time in selected markets, how much revenue these shows generate for their affiliates and what percentage that total represents of all non-network, non-local news spot sales. As such, it gives the Tribunal guidance as to the program supplier's share of royalties. It does not attempt to measure all of the program supplier's programming, only "Donahue," "Oprah," "Sally," and "Geraldo."

"DONAHUE" ADVERTISING STUDY (CON'T)

| | |
|---|--|
| Total Spot Sales Non-Network Programming 1990 ^{2/} | \$13,671,564,000 |
| Donahue's Percentage of 1990 Spot Sales, Non-Network, Non-local | $\$ \frac{173,133,542}{13,671,564,000} = 1.27\%$ |

^{2/} The spot sales data is derived from Television Bureau of Advertising (TVB) estimates for 1990. Since TVB's figures, \$7.788 billion national spots sales, \$7.856 billion local sales, include production costs, these figures were adjusted to subtract these costs as in previous Tribunal proceedings. National figures were reduced by 10.7%, and local figures were reduced by 14.5%.

"OPRAH WINFREY SHOW" ADVERTISING STUDY FOR 1990

Markets Selected Representing 11.6% of the United States: Boston (6); Detroit (8); St. Louis (18); Baltimore (22); Kansas City (29); Greenville-Spartanburg-Asheville (35); Louisville (47); Knoxville (64); Flint-Saginaw-Bay City (58); Omaha (71); Ft. Myers-Naples (93); Waco-Temple-Bryan (96); Lansing (107); Peoria-Bloomington (108); Bakersfield (141); Rockford (135); Terre Haute (132); Columbia-Jefferson City (153); Elmira (167); Meridian (179).

Total Selling Price for 30 Seconds \$7,575
During the Second Quarter of 1993

Downward Adjustment of 1993 Figure \$6,727
Per 11.2% Rate of Inflation

Average Annual Advertising Revenue \$6,727 x 120 x 52 =
\$41,976,480

Adjusted to Project Reaching 99% of U.S.

$$\frac{\$41,976,480}{11.6} = \frac{\$358,247,545}{99}$$

Total Spot Sales Non-Network \$13,671,564,000
Programming 1990

Oprah's Percentage of 1990 Spot Sales, Non-Network, Non-local $\frac{\$358,247,545}{13,671,564,000} = 2.62\%$

"SALLY JESSY RAPHAEL" ADVERTISING STUDY FOR 1990

Markets Selected Representing 12.83% of the United States: Boston (6); St. Louis (18); Cleveland (11); Orlando-Daytona Beach-Melbourne (24); Kansas City (29); Cincinnati (30); Nashville (32); Oklahoma City (40); West Palm Beach-Ft. Pierce-Vero Beach (46); Flint-Saginaw-Bay City (58); Wichita-Hutchinson (60); Knoxville (64); Lexington (73); Waco-Temple-Bryan (96); Colorado Springs-Pueblo (101); Lafayette, LA (116); Chico-Redding (139); Corpus Christi (124); Topeka (137); Medford (152).

| | |
|---|--|
| Total Selling Price for 30 Seconds During the Second Quarter of 1993 | \$2,520 |
| Downward Adjustment of 1993 Figure Per 11.2% Rate of Inflation | \$2,238 |
| Average Annual Advertising Revenue | $\$2,238 \times 120 \times 52 =$ \$13,965,120 |
| Adjusted to Project 80% Sellout Rate | $\$13,965,120 \times .8 =$ \$11,172,096 |
| Adjusted to Project Reaching 89% of U.S. | |

$$\frac{\$11,172,096}{12.83} = \frac{\$77,499,341}{89}$$

| | |
|--|--|
| Total Spot Sales Non-Network Programming 1990 | \$13,671,564,000 |
| Sally's Percentage of 1990 Spot Sales, Non-Network, Non-local | $\$ \frac{77,449,341}{13,671,564,000} = .57\%$ |

"GERALDO" ADVERTISING STUDY FOR 1990

Markets Selected Representing 13.08% of the United States: Boston (6); Washington, D.C. (9); Seattle-Tacoma (16); Baltimore (22); San Diego (25); Columbus, OH (33); Grand Rapids-Kalamazoo-Battle Creek (39); Buffalo (37); San Antonio (42); Louisville (47); Little Rock (57); Las Vegas (86); Augusta (111); Lafayette, LA (116); Corpus Christi (124); Columbus-Tupelo (129); Boise (136); Beaumont-Port Arthur (133); Binghampton (134); Lubbock (150).

| | |
|---|--|
| Total Selling Price for 30 Seconds During the Second Quarter of 1993 | \$2,570 |
| Downward Adjustment of 1993 Figure Per 11.2% Rate of Inflation | \$2,282 |
| Average Annual Advertising Revenue | $\$2,282 \times 120 \times 52 =$ \$14,239,680 |
| Adjusted to Project 80% Sellout Rate | $\$14,239,680 \times .8 =$ \$11,391,744 |
| Adjusted to Project Reaching 93% of U.S. | |
| | $\frac{\$11,391,744}{13.08} = \frac{\$80,996,345}{93}$ |

| | |
|--|---|
| Total Spot Sales Non-Network Programming 1990 | \$13,671,564,000 |
| Geraldo's Percentage of 1990 Spot Sales, Non-Network, Non-local | $\frac{\$80,996,345}{13,671,564,000} = .59\%$ |

TESTIMONY OF HOWARD GREEN
SENIOR VICE PRESIDENT OF SALES OPERATIONS
TWENTIETH TELEVISION

My name is Howard Green. I am the Senior Vice President of Sales Operations for Twentieth Television at Twentieth Century Fox Film Corporation in Los Angeles. My responsibilities include the supervision of three departments, two of which provide Sales Administration and Contract Administration services. These services include logistical support for the Domestic and International sales forces, the negotiation and drafting of both standard and non-standard contractual provisions in the licensing of television programming worldwide, and participation in the formulation of marketing plans. The execution of these responsibilities requires a knowledge of the economic foundation of television sales as well as a level of familiarity and skill in managing licensing arrangements between distributors and licensees.

From 1982 until 1992, I was employed by Paramount Pictures in Los Angeles, most recently as Vice President, Sales, Contract and Systems Administration. My responsibilities were substantially the same as they are at Twentieth Century Fox. During that period, I drafted or supervised the drafting of virtually all of the domestic syndication licenses and many of the basic cable licenses, as well as the revision of standard contract forms and the negotiation of customized terms on a licensee-by-licensee basis.

Prior to my employment at Paramount, I was a professional actor based in New York City. The companies with which I appeared included The New York Shakespeare Festival, The Actors' Studio, The Repertory Theatre of the Lincoln Center, The American Place Theater, The Washington Shakespeare Festival, among others. In addition, I appeared on Public Television in the Theatre in America series produced by WNET. From 1974 to 1980, I performed in and directed plays for, and served as the Artistic Director of, the COUNTERPOINT Theatre Company in New York City.

I am an honors graduate of the University of Michigan, Master of Arts in Speech (Theatre) and Juris Doctor from the University of Michigan Law School.

At the outset, permit me to express my appreciation to the Tribunal for the opportunity to appear today. I hope you will find my remarks on Syndicated Television useful in your deliberations.

For our purposes, the term "syndication" is used to describe the process by which stations acquire programming. Syndication means that the same programming is sold on a market-by-market basis to television stations in cities throughout the United States. Syndication is a vital source of revenue to the creators and suppliers of television programs who, as copyright proprietors, are entitled to compensation for the use of material created by application of their labor, their talent, and their investment. It is that compensation which concerns us here today.

In earlier days of television there were networks with affiliated stations around the United States. There were few local stations not affiliated with a network. Programming was created for and by the networks and exhibited by their affiliates. As non-network stations proliferated throughout the United States, the public awareness and appetite for television programs increased. The increased opportunity stimulated the growth of an industry which currently enjoys broad base of appeal and widespread economic importance, on a local, national and international basis. At the core of this industry, throughout its growth, has been fair compensation for the use of the copyright.

In free television, the revenue source of this compensation has been the sale of advertising time. Originally, the Program Suppliers received a portion of license fees paid by stations who sold advertisers time in the programs. Stations agreed to license fees based on advertising revenue received from advertisers who paid the stations according to the number of homes in which their advertisements were viewed by potential customers. Today, while many programs are licensed on this "straight cash" basis, others are licensed on a "barter" basis. That is, the Program Supplier is compensated by advertising revenue derived from the sale of time in the programs by the Program Supplier who shares the advertising time with the station. Programs are often licensed, today on a "cash-barter" basis, a combination of the two methods just described. The common factor is that the Program Supplier, who frequently is (or represents) the holder of the copyright, an exclusive right, is compensated for his creation and investment, out of revenue derived from the sale of advertising time and the public's election to watch that program, an election expressed in ratings.

Payment for the use of the copyright, whether license fee, advertiser fee or copyright royalty results in the income that sustains not only the originators of the material, but the organizations, and individuals within such organizations, who add their labor to the process by which this revenue is realized. In addition the investors or shareholders in those organizations whose investment stimulated the initial creation are entitled to the full benefit of their investment. The lives of these investors and shareholders are far removed from the television industry other than their investment and their membership in the audience.

Today, some television programs are created for initial broadcast by a network. Others are created for direct first sale to local stations during a single calendar period.

Programming that is syndicated after first being exposed to the public on a network is referred to as "off-network". *Cheers*, *Roseanne* and *Doogie Howser, M.D.* were created for networks and seen subsequently in off-network syndication. Programming whose first exposure to the public occurs in nationwide market-by-market syndication is referred to as "First-run" programming. *Entertainment Tonight*, *A Current Affair* and *Wheel of Fortune* are created to be sold directly to stations for immediate exhibition in first-run syndication.

Our focus today is on programs created for television and, in particular, the series that are at the core of syndication, and whose entire income is from syndication.

Let us turn, first, to the production and distribution of off-network series programming. Later, I will describe the first-run side of syndication. Finally, I will have some observations to share with you about the impact of cable on syndication and on the Program Suppliers' realization of a return on their investment.

PROCESS OF NETWORK DEVELOPMENT

To understand off-network syndication it is necessary to understand how a series is selected by a network. That process begins when a program idea is pitched to a network, which may then order a pilot for reasons relating to its potential value to that network: the perceived potential of the concept, the track record of the producer, the popularity of a given star, etc. A production company produces the pilot which results, hopefully, in a network order of from six to twenty-two episodes placed on a network's schedule. If the series performs well enough to be renewed, and continues to perform well during the second season, the Program Supplier begins to think about its chances in syndication, and the potential marketing plan.

Until fairly recently, it was accepted wisdom that a series required 100 episodes, or roughly five seasons on the network, before it could be sold in syndication. For a series to be attractive to local stations for stripping, a term used to describe the practice of exhibiting different episodes of a single series in the same time period weekly Monday through Friday, there needs to be enough episodes so that individual segments don't repeat as quickly, or as often during the broadcast season. An example would be the telecasts of *Cheers* in Washington by WDCA. The *Cosby Show's* syndication debut in Fall 1988, after four seasons with 88 episodes, broke that pattern. In our current economy, it's not uncommon to see programs going to syndication with fewer than 100 episodes. Nevertheless, it is still the rule of thumb that a series must survive four network seasons of network production at 22 to 26 episodes per season to be attractive to local stations.

COSTS OF NETWORK PROGRAM PRODUCTION

Producing for television entails a high level of financial risk, given that new programs compete for what is becoming an increasingly limited number of available time slots. It's harder than ever to get a program on the air and to keep it on the air - and keeping series on the air long enough to establish a syndication market offers the best way to recover losses.

- **Programming costs more to produce each year.** The average production cost of a half-hour sitcom episode was \$687,000 in the 1989-1990 season. An hour episode was \$1,199,000. One season later, costs increased by 15% for half hours and more than 50% for hours. Creative talent and the unions who represent them rarely agree to accept less money for a new production than they have enjoyed in the past. One way to keep costs down is to employ relatively unknown casts. While this is occasionally successful (*Northern Exposure*) it increases the inherent risk, as audiences take time to become comfortable with new faces.
- **Most programming is produced at a deficit**, therefore, producers depend on syndication to recover losses. In the 1989-1990 season the average network fee paid for a one-hour episode was \$400,000 lower than the cost of that episode.¹ A year later the gap doubled.
- **The number of episodes ordered by networks is decreasing.** Another factor that's making it increasingly difficult to make the number of episodes necessary for syndication is the current trend of the networks to order fewer episodes. Series like *The Honeymooners* had 39 original episodes ordered in a season. However, with spiralling production costs these days, the standard full season order has been reduced to approximately 22 episodes and (recent *Coach* and *Home Improvement* multi-year deals notwithstanding), 13 and even 6 episode orders are becoming common. This is confirmed in a recent New York Times article (7/26), CBS expressed its increasing preference for smaller episode orders.

The smaller the episode order, the more time it will take to achieve the number desirable for syndication. Deficit reduction can't begin as fast which, in turn, can inhibit new production. Moreover, given the networks' propensity for changing schedules (making it more difficult to form viewing habits with new shows) in an effort to compete for a greater share of an increasingly fragmented viewing audience (cable, VCR's, etc.), the chances for a new series to gain a following aren't very good.

¹ Paul Kagan Associates, Inc., *TV Program Stats*, September 29, 1992.

- **Proliferation of reality/news based programming reduces the time available to situation comedies and hours.** There are two main reasons for this trend. First, reality/news based programs have lower production costs: A typical program in this genre costs approximately \$600,000 per hour to produce ² - roughly 40 to 50 percent less than hour dramas or half hour comedy series. Secondly, the genre performs well. If we look at the performances of *60 Minutes*, *America's Most Wanted*, *Rescue 911*, *COPS*, etc. we find that all are solid performers (*60 Minutes* is exceptional). These programs not only deliver large numbers of television households, within those households - they deliver the key viewers (adults in the 18-49, 25-54 age group) desirable to advertisers. That's why we find more than 15 hours of this type of programming on the upcoming network schedules.

Today, fewer than one in ten network series beat the odds and reach syndication. Only three of the last 37 sitcoms that have premiered since September 1990 seem likely to reach the minimum number of episodes. Thirty-four (34) sitcoms produced and paid for at approximately \$150K per episode,³ (multiplied by varying numbers of episodes) will fail to make any money in syndication.

The following demonstrates how unlikely it is for a network show to reach 100 episodes. The figures are based on all half-hour situation comedies with at least one network broadcast between 1980 and 1992.

- * Out of several thousand ideas, **549 sitcom pilots** were ordered between 1980 and 1992.
- * Of these, **236 (or 43% of the pilots)** were broadcast at least one time.
- * Of the 236 that aired at least once, **only 14** got to 100 episodes.
- * Thus, of the original 549 pilots, **only 2.5% provided real potential to eliminate the deficits and make profit.** ⁴

When Program Suppliers take the risk of producing a new program, the deficits may accumulate over five years to as much as \$45 million. Even with a moderately successful off-network first cycle, it can take years before the deficit is eliminated. ⁵

Producing and distributing a financially successful series doesn't simply produce a return on the initial investment, it seeds new production. Success finances future risk. *Cheers* was and is a success for Paramount, but *Fanelli Boys* wasn't. Nor was *Royal Family*, *Flying Blind*, or *Bob*. At Twentieth, *The Simpsons* has the potential to be a huge success. This will compensate for unsuccessful projects like *True Colors*, *Stand By Your Man*, *Rhythm and Blues* and *Dudley*. Hits drive the business, but they'll always be far outnumbered by the misses.

² Paul Kagan Associates, Inc., *TV Program Investor*, November 30, 1992.

³ Paul Kagan Associates, Inc., *TV Program Stats*, October 21, 1992.

⁴ Ibid.

⁵ Ibid.

DISTRIBUTION: OFF-NETWORK AND IN FIRST-RUN SYNDICATION

There are three different approaches to syndicating programs to local stations:

- **On a Cash Basis** the station pays the Program Supplier a cash license fee for the right to air a program over a period of time (e.g., 6 runs over 4 years). The station bears the risk proportionate to its market; the Program Supplier is paid regardless of how well the program performs. However, the license fee is calculated in the potential number of viewers watching the local station.
- **On a Barter Basis** the station provides to the Program Supplier a portion of the advertising time in the program, rather than cash. To succeed at barter, the Program Supplier must put together an "ad hoc" group of stations (collectively, they should reach at least 70% of U.S. households), before this advertising time is valuable to national advertisers. Virtually all first-run series are sold on a barter or cash/barter basis. Some of the local market risk of launching a new series is shifted from the station to the Program Supplier; success will be determined by the program's performance as measured by the number of viewers watching the program on each local station.
- **The Cash/Barter Basis** combines the two methods. The station gives up commercial time in addition to paying a license fee. The license fee is lower than with a cash-only sale, and the amount of time furnished the Program Supplier is less than a straight barter sale. In fact, both elements are simply part of the purchase price, which is determined by the appeal of the program based on the number of viewers watching the local station.

OFF-NETWORK SYNDICATION

Until recently, off-network series were sold for a license fee with the station retaining all commercial time. Now, most off-net programs are licensed with some element of barter - especially hour programs. *Highway to Heaven* (Genesis) and *In The Heat Of the Night* (MGM) are recent examples of off-net hours that were barter only (no cash at all) in their first years of syndication. *Murphy Brown* (Warner Bros.) and to a lesser extent *Full House* (Warner Bros.) were the last two major off-net sitcoms to be sold for cash only. More recently, *Married with Children* (Columbia) and *Roseanne* (Viacom) and *Coach* (MCA) were sold with barter elements attached, as are *The Simpsons* (20th TV) and *Home Improvement* (Disney) currently.

Once a marketing plan is set, a Program Supplier will try to create momentum by first clearing the country's largest markets (New York, Los Angeles, Chicago, etc.). The current practice of syndicating programming on a full or partial barter basis requires the Program Supplier to clear at least 70% of the U.S. to satisfy the requirements of national advertisers.

FIRST-RUN SYNDICATION

In addition to producing programs for networks, Program Suppliers are seeking to fulfill local station needs with more first-run syndicated programs. First-run syndication means that the program is created for exhibition by local stations during the same calendar period throughout the country.

The emergence of first run: These days, more and more stations are turning to first-run to fill their programming time slots, largely because the contractual commitment isn't nearly as

long as for off-net. This is true even for the recent two-year barter only deals for *Family Matters* and *Designing Women* that are departures from the one-season-at-a-time first-run norm. Independent stations, which historically have relied exclusively on off-network programs for important time periods are turning to first-run reality and talk programming - especially in the country's larger markets. WNYW/New York's 7:00-8:00 PM access reality block (*A Current Affair/Inside Edition*) and KCAL/Los Angeles' propensity for talk shows (6 hours between 9:00 AM and 6:00 PM) are examples.

While financial risk is high for network programming, the first-run syndicated programming faces similar risks, especially when a new show is launched.

The number of broadcast TV time periods is fixed. In reality the number of time periods available to new programs has been shrinking as stations make commitments to blocks of time each week, and multi-year syndication deals become commonplace.

Not only do first-run entries bear the burden of weekly productions costs, they're also burdened with start-up marketing and promotion expenditures which are proportionately higher because many first-run efforts are directed toward the most competitive syndicated day parts. In this highly competitive station environment, if success is not achieved swiftly, deficits become permanent by early demise. Thus, in order to improve chances, millions of dollars are generally spent to provide a "high profile" launch.

While first-run tends not to deficit finance to the extent network does, and income begins earlier (due to weekly station license fees and barter revenue), marketing and promotion costs can make profitability impossible in a programs first few years. So if you're off the air in a year or so, the potential loss is millions of dollars. *Instant Recall* (KingWorld), *Preview* (TPE), and most notably *USA Today* (GTG), are examples of recent failures.

A typical series in the Reality/Magazine genre can cost around \$400,000 per week to produce, as is the case with KingWorld's *Inside Edition*. Prices go as high as \$600,000 per week though, as is true for Paramount's *Entertainment Tonight*.

The number of hour-long talk shows running in syndication today would lead one to believe the appetite of the TV audience is insatiable. The fact that they cost less to produce also makes them desirable to investors.

The average cost for an hour talk show is around \$215,000 per week (that's \$107,000 per half hour, as opposed to roughly \$400,000 for magazine/reality). Costs range from \$185,000 to \$260,000, generally depending on who the host is. In theory, lower production costs should mean you don't have to achieve as high a rating to be profitable. The fact that talk shows are scheduled in time periods with lower viewing levels (daytime and morning) means license fees and barter revenue are lower. In effect, there's still a very high risk factor for the producers and very often even a talk show will have to survive several years before it makes money.

As with off-network series, each new first-run series vies for one of a finite number of time periods. When these new series seek to enter syndication to reduce the deficits created by increasingly large development costs, they encounter even fewer open time slots. While stations always find room for the hits, it is the mid-level performer - the solid but less than spectacular ratings achiever - that goes wanting.

To demonstrate the risks involved in producing first-run programming we prepared Exhibit (HG-1). That exhibit demonstrates that of 128 first-run programs offered to stations over the past five years, only 68 (53%) were actually broadcast, and only 10 (8%) are still in production. Because the largest expenses are generally development and launch costs, the 118 programs that did not make it represent substantial losses that won't be fully recovered from the few successful shows.

THE EMERGENCE OF BASIC CABLE

Advances in the technology of delivering signals to television households has resulted in a broader spectrum of opportunities for viewers to find their favorite programs. A prominent place upon this spectrum is occupied by the Basic Cable segment of the entertainment industry. While Basic Cable began as a means of delivering network and syndicated programs to viewers who could not receive quality signals over the air, it soon began to attract subscribers by carrying program services whose schedules feature reruns of motion pictures that had already been broadcast by networks and in syndication. Some services satisfied the desires of viewers to see again, television series that had attracted a loyal following in their network life, even though they had not received the number of episodes required for the five-night-per week syndication strip. Unlike local television stations, cable services are not wedded to stripping episodes.

In addition, Cable Services frequently seek to achieve a unique personality. There is an audience segment sought by The Family Channel, for example, which makes certain types of off-network series particularly attractive to it, providing a new life to *The Days and Nights of Molly Dodd*.

Recently, the cable segment of the entertainment industry has grown to the point where it **can afford to compete with the syndication segment for off-network programming** as well as for original programming. This is especially true for off-network hour series, which (with the phenomenal exception of the *Star Trek* series and its off-spring) do not strip well.

* **Off-Network programming helps basic cable to become more competitive.**

In order for basic cable networks (not specialized one such as MTV or ESPN, but the general audience networks like USA, Lifetime, or Family Channel) to compete more effectively with all the alternative exhibition sources in the increasingly fragmented viewing landscape, it behooves them to run programs with high production values and a contemporary point-of-view. Buying off-network programming serves this purpose and provides material that is familiar, or tested, to sell to advertisers. Cable networks are willing to spend more to purchase tested programs.

* **The resurgence of off-network product in recent years**

The success of *Cosby* on NBC spurred a resurgence of sitcom production in the 1980's, many of which are now concluding their network runs. Six off-net sitcoms made their syndication debut in 1990 alone. Meanwhile, over a dozen are being or will be offered for debut in 1993, 1994, 1995. Cable networks are becoming increasingly important bidders. *Major Dad* (MCA) and *Wings* (Paramount) are recent high profile off-net entries that went directly to cable (USA Network) for significant fees - reportedly around \$300,000 per episode for each series.

DISTANT SIGNALS

The Basic Cable systems that carry Basic Cable Networks also import into the local market the signals of stations in distant markets. Cable carriage within a local market of a distant signal carrying the same programming as that licensed to a local station is commonly referred to as "spill-in". Because the Program Supplier is not able to compel payment from advertisers for the homes watching the program carried on the signal spilled-in, and cannot bargain with the local station for a fee based on all the homes watching, his compensation is reduced, unfairly.

Attached is an exhibit (HG-2) that demonstrates the impact in several markets of spill-in on the ratings delivered by the programs on the local station.⁶ The markets were selected for the purposes of this exhibit by Marsha Kessler.

EXPLANATION OF DATA

The first chart shows four markets in which at least one signal from a nearby market is retransmitted by a local cable system. The column on the left shows the distant station's performance in its home market, including the ratings achieved by the home market broadcasts. The next column shows the distant station's performance in the invaded market. The third column shows the local station's performance in its own market, and the fourth shows the number of homes lost to the invader.

For example: in Bakersfield, the importation of the Los Angeles signal at 7:30 PM deprives the Program Supplier of *A Current Affair* of 27 percent of the Bakersfield market for that program. Nearly five thousand homes, at a \$4.50 cost per thousand, times the number of advertisements retained by the Program Supplier, times the number of episodes affected in the season, equals a loss in excess of ten thousand dollars per season for that market alone. Nationally, the loss is much higher.

In this first example (in which a program is broadcast on both stations in the same daypart) there is demonstrable injury to the Program Supplier: the homes in the local market watching the invading station are not counted in either market. Even when the invading station broadcasts the same program at a different time from the local station, there is injury.

The second chart shows simultaneous injuries caused by an imported signal to several Program Suppliers in a single market. Again, in Bakersfield, at 7:30 PM, the Program Suppliers of *Jeopardy*, *Mama's Family*, *Entertainment Tonight* and *Growing Pains* are dividing 93 percent of the homes that would be available to them in the absence of spill-in, because 7 percent of the available homes are watching the imported signal and are not being included in anyone's advertiser base.

The importation of *A Current Affair* into Bakersfield injures the Program Supplier of each of the programs broadcast at 7:30 PM as well as the Program Supplier of the duplicated program broadcast at 6:30 PM by KBAK-TV. Another way to describe the complicated problem of accounting for this injury is that the Program Supplier of *A Current Affair* is hurt by the duplication of his own program and by being forced to compete with the importation of an "extra" program in his time period.

⁶ Nielsen Media Research, *Viewers in Profile*, February 1990.

THE COMPULSORY COPYRIGHT AND CABLE COPYRIGHT ROYALTIES

When the Basic Cable segment of the entertainment industry was in its infancy, it was nurtured by the introduction of the Compulsory Copyright. The signals of stations distant from the local market carrying copyrighted programs could be imported by local cable operators without bargaining with the Program Suppliers. In order to soften the injury done the copyright holders, a fee was required of the cable operators. This fee has never equaled the amount of revenue lost by virtue of the number of homes not counted in determining advertiser obligations.

That the Basic Cable segment has grown up is recognized in the establishment of the stations's right to be compensated for the use of its signal, and in the revival of Syndicated Exclusivity: the right of Program Suppliers and stations to agree to prohibit the importation of certain distant signals. To the extent that Program Suppliers and stations agree to prohibit the "spill-in" of distant signals, money is not paid by the operators of Basic Cable systems and does not become part of the Cable Copyright Royalty pool that concerns us here. It is the importation by system operators of the distant signals of stations that are not subject to Syndicated Exclusivity that causes continuing harm to Program Suppliers. In the examples provided, the signals spilled-in were not made subject to Syndicated Exclusivity. Among the distant signals that are eligible for the prohibition, in many markets there are cable operators who are never served with the notice required to effectively invoke Syndicated Exclusivity, even though there may be an agreement granting the station the right to do so.

The station may not have been compelled to exercise this right, and even when the contract with the Program Supplier requires the station to invoke Syndicated Exclusivity, if the station fails to do so, it is unlikely that the Program Supplier would find out. No one has sufficient staff to review the entire United States on a county-by-county, program-by-program basis.

The copyright holder receives no compensation for the local homes watching his programs on the distant signal, apart from a share the royalties paid by the local cable system operator for an otherwise unauthorized use of the copyright, a use which, in the absence of the "Compulsory License" would constitute an infringement of his copyright.

When we arrive home after a busy workday and look for entertainment or information on our television sets, most of us look to see "what's on" not whether it's on a local station or a cable service. We look for programs. The value of television programming is transitory in nature. Exhibition time uncompensated is lost forever and without adequate compensation for the spill-in of distant signals, the harm to the Program Supplier is irreparable.

The odds of making it in first-run are tough.

Over the past five years, 128 strips have been offered to stations...

| | | |
|-----------------------------|----------------------|-------------------------|
| After Hours | Hotline | Private Affairs |
| All In A Day's Work | How's Your Love Life | Puzzle Game |
| Almost Live | Improv Tonite | Queen For A Day |
| American Heartline | Inside Report | Quiz Kids |
| Arsenio Hall | Inside Edition | Relatively Speaking |
| Banks A Million | Instant Recall | Rewards |
| Betcha | Jackpot | Rita Davenport |
| Beverly Sills | Jane Whitney | Ron Reagan |
| Body By Jake | Jenny Jones | Rush Limbaugh |
| Bumper Stumpers | Jerry Springer | Scandals |
| Business This Morning | Joan Rivers | Scrabble |
| Byron Allen | Johnny B | Scruples |
| Can This Marriage Be Saved? | Joker's Wild | Secret Lives |
| Candid Camera | Just Between Us | Soap Opera Magazine |
| Celebrity Secrets | Kid Care | Starplay |
| Challengers | Kitty Kelley | Star Search Strip |
| Chuck Woolery | Larry King | Stop the Music |
| Couch Potatoes | Last Word | Straight From the Heart |
| Crime On His Hands | Lotto Live | Street, The |
| Crime Diaries | Lou Kelly | Studs |
| Crimewatch Tonight | Love Court | Sunshine Beach Party |
| Critical Decisions | Love Stories | Sweethearts |
| Crosstown | Love Thy Neighbor | That's Amore |
| Dancin' On the Air | Maury Povich | Third Degree |
| Dennis Miller | Make Your Move | This Evening |
| Divorce Wars | Monopoly | Tic Tac Dough |
| Double-Up | My Talk Show | Tim & Daphne |
| E.D.J. | Now It Can Be Told | Trial By Jury |
| Everyday W/Joan Lunden | New Family Feud | Tribes |
| Face the Music | New Gong Show | Triple Threat |
| Family Medical Center | New Liar's Club | Trivial Pursuit |
| Fast Copy | New Name That Tune | Trump Card |
| Finders Keepers | Not For Men Only | TV Guide |
| From the Heart | Off-Shore TV | USA Today |
| Getting Even | On Trial | Vicki! |
| Graham Kerr | Our Old School | Whose Baby? |
| Group 1 Medical | Parole Board | Whoopi Goldberg |
| Hard Copy | Party Machine | Win Fall |
| Helen Gurley Brown Show | Password | Wipeout |
| Hit Squad | People | Yahtzee |
| Hollywood Talks | Perception Plus | You Bet Your Life |
| Hollywood Close-Up | Photoplay | You Never Know |
| | Pictionary | |
| | Preview | |

Of these, barely half (53%) even premiered...

After Hours

All In A Day's Work

Almost Live

American Heartline

Arsenio Hall

Banks A Million

Betcha

Beverly Sills

Body By Jake

Bumper Stumpers

Business This Morning

Byron Allen

Can This Marriage Be Saved?

Candid Camera

Celebrity Secrets

Challengers

Chuck Woolery

Couch Potatoes

Crime On His Hands

Crime Diaries

Crimewatch Tonight

Critical Decisions

Crosstown

Dancin' On the Air

Dennis Miller

Divorce Wars

Double-Up

E.D.J.

Everyday W/Joan Lunden

Face the Music

Family Medical Center

Fast Copy

Finders Keepers

From the Heart

Getting Even

Graham Kerr

Group 1 Medical

Hard Copy

Helen Gurley Brown Show

Hit Squad

Hollywood Talks

Hollywood Close-Up

Hotline

How's Your Love Life

Improv Tonite

Inside Report

Inside Edition

Instant Recall

Jackpot

Jane Whitney

Jenny Jones

Jerry Springer

Joan Rivers

Johnny B

Joker's Wild

Just Between Us

Kid Care

Kitty Kelley

Larry King

Last Word

Lotto Live

Lou Kelly

Love Court

Love Stories

Love Thy Neighbor

Maury Povich

Make Your Move

Monopoly

My Talk Show

Now It Can Be Told

New Family Feud

New Gong Show

New Liar's Club

New Name That Tune

Not For Men Only

Off-Shore TV

On Trial

Our Old School

Parole Board

Party Machine

Password

People

Perception Plus

Photoplay

Pictionary

Preview

Private Affairs

Puzzle Game

Queen For A Day

Quiz Kids

Relatively Speaking

Rewards

Rita Davenport

Ron Reagan

Rush Limbaugh

Scandals

Scrabble

Scruples

Secret Lives

Soap Opera Magazine

Starplay

Star Search Strip

Stop the Music

Straight From the Heart

Street, The

Studs

Sunshine Beach Party

Sweethearts

That's Amore

Third Degree

This Evening

Tic Tac Dough

Tim & Daphne

Trial By Jury

Tribes

Triple Threat

Trivial Pursuit

Trump Card

TV Guide

USA Today

Vickil

Whose Baby?

Whoopi Goldberg

Win Fall

Wipeout

Yahtzee

You Bet Your Life

You Never Know

***And just 10 of these are still in production --
meaning only 8% of the shows offered
in the last half decade have survived.***

After Hours
All In A Day's Work
Almost Live
American Heartline
Arsenio Hall
Banks A Million
Betcha
Beverly Sills
Body By Jake
Bumper Stumpers
Business This Morning
Byron Allen
Can This Marriage Be Saved?
Candid Camera
Celebrity Secrets
Challengers
Chuck Woolery
Couch Potatoes
Crime On His Hands
Crime Diaries
Crimewatch Tonight
Critical Decisions
Crosstown
Dancin' On the Air
Dennis Miller
Divorce Wars
Double-Up
E.D.J.
Everyday W/Joan Lunden
Face the Music
Family Medical Center
Fast Copy
Finders Keepers
From the Heart
Getting Even
Graham Kerr
Group 1 Medical
Hard Copy
Helen Gurley Brown Show
Hit Squad
Hollywood Talks
Hollywood Close-Up

Hotline
How's Your Love Life
Improv Tonite
Inside Report
Inside Edition
Instant Recall
Jackpot
Jane Whitney
Jenny Jones
Jerry Springer
Joan Rivers
Johnny B
Joker's Wild
Just Between Us
Kid Care
Kitty Kelley
Larry King
Last Word
Lotto Live
Lou Kelly
Love Court
Love Stories
Love Thy Neighbor
Maury Povich
Make Your Move
Monopoly
My Talk Show
Now It Can Be Told
New Family Feud
New Gong Show
New Liar's Club
New Name That Tune
Not For Men Only
Off-Shore TV
On Trial
Our Old School
Parole Board
Party Machine
Password
People
Perception Plus
Photoplay
Pictionary
Preview

Private Affairs
Puzzle Game
Queen For A Day
Quiz Kids
Relatively Speaking
Rewards
Rita Davenport
Ron Reagan
Rush Limbaugh
Scandals
Scrabble
Scruples
Secret Lives
Soap Opera Magazine
Starplay
Star Search Strip
Stop the Music
Straight From the Heart
Street, The
Studs
Sunshine Beach Party
Sweethearts
That's Amore
Third Degree
This Evening
Tic Tac Dough
Tim & Daphne
Trial By Jury
Tribes
Triple Threat
Trivial Pursuit
Trump Card
TV Guide
USA Today
Vicki!
Whose Baby?
Whoopi Goldberg
Win Fall
Wipeout
Yahtzee
You Bet Your Life
You Never Know

DISTANT

SPILL-IN

LOCAL

| LOS ANGELES | | | BAKERSFIELD | | | BAKERSFIELD | | | UNCREDITED | |
|-------------------|---------|-----------|-------------|-------------------|-----------|-------------|--------|------|--------------------------------|--|
| PROGRAM | T.P. | HH RTG | HH RTG | T.P. BLOC(M-F) | HH RTG | STATION | T.P. | | % OF TOTAL #OF HH RATING | |
| FLINSTONES | 8:00AM | 2 | 1 | 7-9A | 1 | KDOB/I | 7:00AM | 1602 | 50% | |
| ANDY GRIFFITH | 10:00AM | 2 | 1 | 9A-12N | 2 | KDOB/I | 5:30PM | 1602 | 33% | |
| THIRD DEGREE | 11:30AM | 2 | 1 | 9A-12N | 2 | KERO/C | 3:00PM | 1602 | 33% | |
| MUPPET BABIES | 3:00PM | 5 | 1 | 3-5P | 3 | KDOB/I | 5:30PM | 1602 | 25% | |
| REAL GHOSTBUSTERS | 4:30PM | 4 | 1 | 3-5P | 1 | KDOB/I | 2:00PM | 1602 | 50% | |
| CURRENT AFFAIR | 7:30PM | 8 | 3 | 7:30P | 8 | KBAK/A | 6:30PM | 4805 | 27% | |

| <u>WASHINGTON D.C.</u> | | | <u>CHARLOTTESVILLE</u> | | | <u>UNCREDITED</u> | | | |
|------------------------|-------------|------------------|------------------------|---------------------------------|------------------|-------------------|-------------|---------------------------|--|
| <u>PROGRAM</u> | <u>T.P.</u> | HH <u>RTG</u> | HH <u>RTG</u> | <u>T.P.</u> <u>BLOC(M-F)</u> | HH <u>RTG</u> | <u>STATION</u> | <u>T.P.</u> | <u>#OF</u> <u>HH'S</u> | <u>% OF</u> <u>TOTAL</u> <u>RATING</u> |
| COSBY | 7:00PM | 11 | 3 | 7:00PM | 4 | WXEX/A | 5:00PM | 1200 | 43% |

| DETROIT | | | LANSING | | | LANSING | | | UNCREDITED | |
|-----------------|--------|-----------|-----------|-------------------|-----------|---------|--------|------|----------------------------------|--|
| PROGRAM | T.P. | HH RTG | HH RTG | T.P. BLOC(M-F) | HH RTG | STATION | T.P. | | % OF TOTAL #OF HH'S RATING | |
| ALVIN & CHPMNKS | 8:00AM | 5 | 1 | 7-9A | 4 | WSYM/I | 7:00AM | 2243 | 20% | |
| DUCKTALES | 3:30PM | 6 | 2 | 3-5P | 4 | WSYM/I | 3:00PM | 4486 | 33% | |
| CHIP&DALE | 4:00PM | 7 | 2 | 3-5P | 4 | WSYM/I | 3:30PM | 4486 | 33% | |
| FACTS OF LIFE | 6:30PM | 7 | 1 | 6-7:30P | 3 | WSYM/I | 4:30PM | 2243 | 25% | |
| WHO'S THE BOSS | 7:00PM | 10 | 1 | 7P | 6 | WSYM/I | 7:00PM | 2243 | 14% | |

| ATLANTA | | | MACON | | | MACON | | | UNCREDITED | |
|---------------------|---------|-----------|-----------|-------------------|-----------|---------|---------|------|----------------------------------|--|
| PROGRAM | T.P. | HH RTG | HH RTG | T.P. BLOC(M-F) | HH RTG | STATION | T.P. | | % OF TOTAL #OF HH'S RATING | |
| SALLY JESSY RAPHAEL | 9:00AM | 7 | 1 | 9A-12N | 11 | WMAZ/C | 10:00AM | 1697 | 8% | |
| DIVORCE COURT | 10:30AM | 7 | 1 | 9A-12N | 4 | WGXA/A | 10:00AM | 1697 | 20% | |
| GERALDO | 11:00AM | 7 | 1 | 9A-12N | 3 | WMGT/N | 4:00PM | 1697 | 25% | |
| OPRAH | 4:00PM | 12 | 2 | 4-6P | 22 | WMAZ/C | 4:00PM | 3395 | 8% | |
| PEOPLE'S COURT | 5:30PM | 14 | 2 | 7:30P | 4 | WMGT/N | 12:00N | 3395 | 33% | |
| ENT TONIGHT | 7:30PM | 15 | 4 | 7:30P | 9 | WMGT/N | 7:30PM | 6790 | 31% | |

BAKERSFIELD SPILLOVER

| TIME | KTTV/F PROGRAM | TOTAL HH | % |
|--------|-------------------|-------------|----|
| 8A | FLINTSTONES | 1602 | 4% |
| 10A | A. GRIFFITH | 1602 | 5% |
| 11:30A | THIRD DEGREE | 1602 | 4% |
| 3P | MUPPET BABIES | 1602 | 4% |
| 4:30P | GHOSTBUSTERS | 1602 | 3% |
| 7:30P | CURRENT AFFAIR | 4805 | 7% |

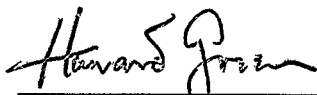
BAKERSFIELD PROPER

| | | TOTAL HH | % | | | TOTAL HH | % |
|-----------------|---------------|-------------|-----|------------------|--|-------------|-----|
| KBAK/A | | | | KDOB/I | | | |
| GOOD MORNING AM | | 8,005 | 33% | WOODY WOODPCK | | 4,805 | 20% |
| HOME | | 4,805 | 21% | CLASSIC CONCENT | | 3,203 | 14% |
| LOVING | | 3,203 | 14% | PERRY MASON | | 3,203 | 14% |
| FAMILY TIES | | 4,805 | 17% | CHIP & DALE | | 6,406 | 22% |
| OPRAH | | 11,211 | 35% | TEENAGE - TURTLE | | 6,406 | 20% |
| JEOPARDY | | 24,023 | 37% | MAMA'S FAMILY | | 8,008 | 12% |
| | | TOTAL HH | % | | | TOTAL HH | % |
| KERO/C | | | | KGET/N | | | |
| 8A | CBS AM | 3,203 | 13% | TODAY | | 6,406 | 27% |
| 10A | PRICE - RIGHT | 6,406 | 29% | GOLDEN GIRLS | | 6,406 | 29% |
| 11:30A | YOUNG&RESTLSS | 12,812 | 57% | GENERATIONS | | 1,602 | 7% |
| 3P | THIRD DEGREE | 3,203 | 11% | SALLY JESSY | | 12,812 | 44% |
| 4:30P | GERALDO | 9,609 | 30% | NEWHART | | 6,203 | 10% |
| 7:30P | ENT TONIGHT | 12,812 | 20% | GROWING PAINS | | 16,015 | 24% |

**DECLARATION OF HOWARD GREEN PERTAINING TO TESTIMONY
BEFORE THE COPYRIGHT ROYALTY TRIBUNAL**

I declare under penalty of perjury that the foregoing testimony is true and correct and of my personal knowledge, or prepared under my direction.

Executed on August 12, 1993

A handwritten signature in cursive script, appearing to read "Howard Green", written over a horizontal line.

Howard Green

**DIRECT TESTIMONY OF ROBERT P. SIEBER
VICE-PRESIDENT AUDIENCE DEVELOPMENT
TURNER ENTERTAINMENT NETWORKS**

I am Vice-President of Audience Development for Turner Entertainment Networks (TEN). I have held this position since September of 1992. TEN owns and operates the Cartoon Network, Turner Network Television (TNT) and TBS Superstation, the most viewed distant signal in the United States.

Prior to joining the entertainment division, I was V.P. of Research for the parent company, Turner Broadcasting System, Inc., a position I held since 1981. Turner Broadcasting is the leading supplier of entertainment and news programming for the basic cable industry in the United States. As head of research for the Company, my primary responsibilities included programming research for TBS Superstation, The Cartoon Network, TNT, CNN, and Headline News. My research group also supported affiliate sales (sale of our network services to cable systems), advertising sales, advertising and promotion and other corporate functions.

I joined Turner Broadcasting in March of 1978 as Director of Marketing for WTCG (now TBS). In this position, I developed the marketing and research tools required to meet the demands created by the rapid development of the Company's satellite-distributed SuperStation. Under my direction, Turner Broadcasting became a leader in the development of cable television audience measurement, including the first A.C. Nielsen national metered ratings for cable networks: for TBS Superstation in February 1981, and later for CNN in April 1982. Working with Nielsen, I also developed the first daily (overnight) national ratings for basic cable.

Prior to joining Turner Broadcasting System, I was Director of Research for Cox Broadcasting Corporation (1975-1978). My responsibilities included managing the programming and sales research activities of seventeen Cox radio and television properties, with additional responsibilities covering the company's cable television and non-broadcast divisions. I held other research positions at Cox (1971-1975), with prior experience in the promotion and research department of WGN Continental Broadcasting (1970).

I have earned numerous industry awards during my career, among them the first Jack Hill Award for Excellence and Integrity in Media Research (1989) presented by the Cable Television Advertising Bureau (CAB) and also received the President's Award from CAB and the TAMMY from the Cable Television Administration and Marketing Society. During 1987 and 1988, I chaired the CAB's Committee on National Cable Audience Measurement (CONCAM). I serve on the Board of Directors of the Advertising Research Foundation and chaired the organization's 1990 36th Annual Conference. Additionally, I am a charter member of the Georgia State University Marketing Roundtable.

My formal education includes an MBA degree in marketing from Indiana University (1970) and I hold a Bachelor of Science degree in Industrial Management from Purdue University (1968).

My media research career now includes more than twenty years of experience covering radio, network affiliate and independent television as well as leading cable television networks. I have filed comments before the Federal Communications Commission and have acted as an expert witness in a court of law.

MARKETPLACE NEEDS: WHAT THE CABLE SUBSCRIBER WANTS FROM PROGRAMMING

The networks of Turner Broadcasting regularly survey the attitudes of their subscribers -- both viewers and non-viewers. In the Spring of 1991, TBS Superstation commissioned Opinion Research Corporation (ORC) of Princeton, NJ to conduct a survey of its subscribers. This project can be best described as an image assessment, market segmentation and positioning study.

As a necessary step in the process of identifying and defining "natural market segments," a market need structure (need/want attribute battery) was developed based on questions directed to one-thousand two hundred and fifteen cable subscribers (adults 18-64) who were aware that they received TBS Superstation.

All respondents in the study were asked to rate a list of 37 attributes regarding their preferences in choosing a television station or cable network. A scale of -5 to +5 was used. Negative numbers indicate that the feature is disliked in a television station or cable network. Positive numbers indicate that the feature is liked in a television station or cable network. Using the same -5 to +5 scale, all respondents were asked how much they would actually like to receive 26 different types of programs that could appear on a television station or cable network.

The attached chart graphically depicts the Market Need Structure, or the average degree of importance respondents place on each of these attributes. The bar graph allows the reader to view, at a glance, the relative importance of each of these features.

Specifically, the chart shows the proportion of respondents who rated each feature unfavorable (not important/unwanted in a cable network), neutral or favorable (important/wanted in a cable network.) The dark solid part of each bar represents the percentage "unfavorable" towards that feature (feel it is unimportant), the white and shaded areas represent the "neutral" (somewhat important) and "favorable" (important) proportions, respectively.

The results for all categories are shown. More than anything else, subscribers seek high quality programming. Third on the list was "programs the whole family can watch." The fourth most important attribute was "a wide variety of programs." Twelfth in rank was "show a lot of movies." "Situation comedies" placed seventeenth. Sports was not a factor until the 38th position: "variety of sports," just behind "classic programming" and "animation." "Show a lot of sports" placed fifty-first on the list.

This study was commissioned as part of the normal conduct of our business. The main objective of the research was to develop the information necessary to strategically position TBS Superstation in the highly competitive cable marketplace.

TBS uses studies like this one along with ratings information to program its schedule. TBS offers a wide variety of high quality syndicated series and movies that are attractive to the whole family. As I discuss later, TBS ratings support the view that subscribers not only say they want syndicated programs, but they watch them as well.

The attitudinal research underscores the importance of feature films and series programming to the cable subscriber. To illustrate the wide variety of programming offered by TBS SuperStation in 1990, attached are sample program schedules for the network. These schedules demonstrate the heavy reliance placed on series programming and feature films.

In 1990, major sports accounted for approximately 5% of total TBS SuperStation programming time; movies approximately 45% and series programming approximately 40%. The remainder consisted of "other" sports, documentaries, paid programming and one-time-only specials.

TELEVISION RATINGS AND THE INDUSTRY

The importance of television ratings to the cable industry can be demonstrated in many ways.

Ratings and Carriage: Pricing, program quality, variety, exclusivity, and many other factors influence whether or not a particular service will be offered. But in the end, the extent to which services are viewed (used) by the subscriber plays a strong role in determining carriage.

Cable operators may have been willing to try new channels when capacity was freely available, but from what I have seen over the years, unless a channel attracts a fair amount of viewing, it will face limited carriage or be dropped altogether. Over time, the most heavily watched channels are the ones that not only continue to be carried, but also are carried by the largest number of systems.

The attached scatter diagram illustrates the relationship between ratings and carriage for 1990. Total day national ratings are shown on the Y-axis and homes serviced on the X-axis. This relationship is plotted for each of the nineteen (19) basic cable networks measured by A.C. Nielsen in 1990.

Ratings are a measure of how well each network attracts viewers from all the subscribers who receive it. Ratings are measured by the ratio of the average audience watching the network to the total number of subscribers who can receive it. A network with a small number of subscribers could receive the same rating as a network with a large number of subscribers because of how the ratings are determined.

The average audience which is expressed as a rating results from the number of different household that tune to a network and the time these subscribers spend viewing the service. Low ratings -- a small proportion of the total subscribers watching on average -- result from either...

- (1) A small number of different subscribers tuning to the channel.
- (2) Subscribers tune in, but spend a small amount of time viewing.
- (3) Or, a combination of these two factors.

Lower ratings equate to a lower subscriber involvement and more limited appeal. In my view, cable operators are much less willing to carry the less-watched (lower rated) services.

A.C. Nielsen data for 1990 contained in Table 1 and displayed on the following graph illustrate the point:

Cable networks with relatively low ratings tend to be carried by fewer systems than services with high ratings.

TABLE 1
1990 NETWORK RATINGS AND HOMES SERVED*

| NETWORK | AVERAGE TOTAL DAY RATING | AVERAGE HOMES SERVED (000) 1990 |
|---------|--------------------------------|---------------------------------------|
| NTN | 0.10 | 8204 |
| CNBC | 0.10 | 16732 |
| FNN | 0.11 | 33461 |
| VH-1 | 0.18 | 37491 |
| TWC | 0.19 | 45028 |
| BET | 0.28 | 27989 |
| HLN | 0.35 | 43143 |
| A&E | 0.36 | 45428 |
| DISC | 0.48 | 51156 |
| FAM | 0.51 | 50294 |
| MTV | 0.53 | 51724 |
| TNN | 0.56 | 44404 |
| LIFE | 0.57 | 49572 |
| CNN | 0.70 | 55615 |
| NICK | 0.84 | 51980 |
| ESPN | 0.87 | 56365 |
| TNT | 0.94 | 47265 |
| USA | 1.19 | 53013 |
| TBS | 1.54 | 54615 |

* **NOTE:** Tabulated by TBS Research from Nielsen Cable Activity Reports (NCAR for Quarters I-IV, 1990. NTN data available only for QIV. CNBC data available only for QIII and QIV. These data are for A.C. Nielsen's national, metered panel.

Carriage Contractually Related to Ratings: Over a period of years, Turner Broadcasting System has had numerous discussions with cable operators over the subject of ratings as a proposed determinant of fees charged for our cable networks. A major multiple service operator (MSO) repeatedly proposed a contract that called for downward adjustments in fees as ratings declined. The proposed contract also allowed for the deletion of service once ratings dropped below specified threshold levels.

During 1990 Turner Cable Network Sales (TCNS) the affiliate sales division of our company, wrote contracts to accommodate the potential of federally mandated must-carry restrictions. Specifically, cable systems are required contractually to first delete the lowest rated cable networks in the advent that limited channel capacity forces them to replace cable services with local stations.

Following is language from one such contract that was in force during 1990. This agreement was between a major MSO and TNT...

"Must Carry Reinstatement. In the event that federally mandated must carry restrictions are imposed upon AFFILIATE during the Term and AFFILIATE is forced to clear a channel previously dedicated to a satellite delivered basic cable television service, and no other vacant channel is available for the addition of the mandated broadcast signal on the System, then AFFILIATE may drop the Service provided that it has first ceased distributing each of the other satellite delivered basic cable services which are not nationally rated and/or which had a lower 18 hour average rating (7:00a.m.-1:00a.m., Mondays-Sundays) during the immediately preceding twelve (12) month period using the Nielsen National Rating System".

Increased Subscriptions to A.C. Nielsen Data: In 1980, none of the cable networks or superstations were measured by Nielsen's national metered panel. By 1990, 19 basic cable networks had contracts with A.C. Nielsen for national data, with most services receiving daily, "overnight" measurements 365 days a year, 24 hours a day in addition to published monthly and quarterly reports. Today, 27 basic cable networks subscribe to regular, national measurement.

In addition to producing individual reports for these networks, Nielsen also publishes "syndicated" reports summarizing cable audience performance for each service. These reports are widely distributed to ad agencies, program suppliers and cable systems and contain household and demographic viewing data.

By Nielsen's count, approximately 150 MSO's and individual systems subscribe to data including CAP (Cable Audience Profile) reports (local estimates of cable network performance), telephone coincidental (special surveys conducted locally), diary and metered-based special tabulations of local data and national ratings for cable networks.+

But, more important is the fact that most MSO's and individual systems receive national ratings data from the cable networks themselves -- a permissible use under the contracts program suppliers have with the A. C. Nielsen Company.

+ NOTE: The Arbitron Company, Nielsen's main competitor in the local ratings business also sells special surveys and diary/meter tabulations on a local level to systems.

**NATIONALLY FEATURE FILMS AND SERIES PROGRAMMING "TRAVEL" BETTER THAN SPORTS:
THE VALUE OF A MORE HOMOGENEOUS AUDIENCE**

For a national cable network to succeed it is important to both advertisers and cable systems that the network's programming performs well across individual markets and regions. The challenge for the programmer is to find programming with universal appeal. National advertisers are adverse to clumps of viewing -- peaks and valleys on a market by market basis. National advertisers prefer programs with uniform geographic appeal. Similarly, systems expect cable networks to perform as well with their local subscriber as they do nationally. National ratings establish levels of expectation.

The following table has been prepared to illustrate the differing regional appeals of series, feature films and sports programming carried on TBS SuperStation in 1990. The distribution of viewing to these programs has been compared to the regional distribution of homes receiving TBS:

**TABLE 2
DISTRIBUTION OF AVERAGE AUDIENCE -- TBS SUPERSTATION****

| | | PACIFIC | WEST CENTRAL | SOUTH | EAST CENTRAL | NORTH- EAST |
|---------------------|--------|---------|-----------------|-------|-----------------|----------------|
| PRIME MOVIE | % DIST | 12.1% | 15.9% | 40.6% | 15.8% | 15.5% |
| | INDEX | 69 | 105 | 130 | 108 | 72 |
| 4-6PM SERIES | % DIST | 11.2% | 14.9% | 43.4% | 15.6% | 14.9% |
| | INDEX | 64 | 99 | 139 | 107 | 69 |
| HAWKS BASKETBALL | % DIST | 16.7% | 12.2% | 43.6% | 12.5% | 15.0% |
| | INDEX | 95 | 81 | 139 | 86 | 70 |
| SEC FOOTBALL | % DIST | 6.1% | 6.3% | 74.6% | 8.4% | 4.6% |
| | INDEX | 35 | 42 | 238 | 58 | 21 |
| BRAVES BASEBALL | % DIST | 10.5% | 10.5% | 56.3% | 12.3% | 10.3% |
| | INDEX | 60 | 70 | 180 | 84 | 48 |
| HOMES | % DIST | 17.6% | 15.1% | 31.3% | 14.6% | 21.5% |
| RECEIVING TBS | INDEX | 100 | 100 | 100 | 100 | 100 |

Most sports carried by TBS SuperStation have a distinctly regional appeal. Although viewing to series and movies does not occur exactly in proportion to the distribution of TBS subscribers, viewing patterns are much

more uniform than is the case with sports. Regional skew devalues the sports product for cable systems where viewing is below average. Feature films and series "travel" better than sports.

**** NOTE: The table reads as follows: 31.3% of the homes receiving TBS SuperStation are located in the South. Of the total national audience viewing SEC Football, 74.6% of the viewing originated from the South -- 2.38 times the proportion of TBS receiving households located in this region (an index of 238.)**

All viewing data are from A.C. Nielsen local market diary-based surveys, tabulated on a regional basis by TBS Research. Prime Movie, 4-6PM series and SEC Football from November 1990 data. Hawks Basketball from February 1990 viewing and Braves Baseball from May 1990 data. Regional definitions based on A.C. Nielsen classification of 211 local television markets.

UNDERSTANDING SPORTS RIGHTS FEES FOR SUPERSTATION TBS

Prior copyright Tribunal testimony has dealt extensively with the issue of the rising costs of licensing sports programming. Examples have often depicted the scenario for basic cable networks. Comparisons need to be developed for imported distant signals, since the fees paid for sports programs differ significantly. (Unlike the majority of basic-cable networks, sports carried by TBS SuperStation contain no local advertising availabilities for cable systems. At a time when the reregulation of the cable industry has placed limits on the fees operators charge subscribers, "other" revenue sources, including local advertising, has become more important. The presence of local avails makes sports packages attractive to operators. The ability to provide local advertising positions is an important sales tool for cable networks when they seek carriage and rate justification. The absence of such avails for retransmitted signals like TBS means that sports packages are of less value. The Goodwill Games were sold to cable operators in 1990 as a separate satellite feed to be inserted on the TBS local channel, covering regular TBS programming. This separate, non-broadcast feed allowed for local ad avails and was offered in this manner for that very reason.)

The best measure of sports rights fees in the case of TBS SuperStation is the compensation paid to the Atlanta Hawks and Atlanta Braves for telecast rights.

During 1990, TBS SuperStation provided \$2,591,182 to the Atlanta Hawks for the right to telecast 25 games. This works out to approximately \$22,000 per half hour of television.

Compensation paid to the Atlanta Braves in 1990 totaled \$3,097,000 or roughly \$4,700 per half hour of television for 109 games telecast.

In January 1985, an agreement was reached between ANLBC (Atlanta Braves) and the Commissioner of Baseball relative to the nationwide television exposure afforded the broadcasts of Braves games on TBS SuperStation. The agreement requires the Company to make fee payments into the Major League Central Fund for equal distribution to all major league baseball clubs including the Braves. In exchange for these fees, the

Commissioner of Baseball, among other things, will not object to the telecast of a specified number of Braves games on TBS SuperStation and the accompanying nationwide satellite distribution of the TBS SuperStation signal by common carrier.

In 1990, \$9,000,000 was paid into the fund. Currently the fee is \$15,000,000. Other teams widely distributed beyond the home market via super station carriage also compensate Major League Baseball (MLB) for the alleged harm caused by such distribution.

This fee arrangement represents an example of marketplace action to compensate MLB for the alleged harm to their programs from distant signal carriage.

The rights stations and networks are willing to pay for sports are to a large degree influenced by advertising more than the value placed on such events by cable operators and subscribers. The CPM's (costs per thousand homes or persons viewing) are substantially higher for sports than other types of programming. For example, typical CPM's for major sports are double those of news, triple the value of daytime television, and comparable to or higher than prime time entertainment. Likewise, the sellout levels (the proportion of total advertising availabilities sold) are higher for sports. These two factors explain the relatively high ad revenues per audience generated by spots.

What networks and stations pay for rights is based on the expectation of a high return in advertising dollars. The economics relate more to what advertisers are willing to pay for viewing than the viewing itself.

COMPARING THE COSTS OF SPORTS AND SYNDICATED PROGRAMS

Braves (@ \$4,700 per half hour of play) and Hawks (@ \$22,00 per half hour of play) establish a range of fees to compare with series and feature film product. For series programming, TBS has not exceeded the \$22,000 per half hour of play level, but has acquired programming at the high end of this range. For feature films, TBS has acquired movie rights that cost in excess of double the \$22,000 per half hour of play mark.

In comparing these fees, it is essential to recognize that TBS acquires national, non-exclusive rights to series and feature films. If exclusive rights were purchased, the cost of series and movies would be sharply higher.

Unlike the individual episode of a situation comedy or individual play of a movie, the telecast of a sporting event offers either complete or nearly complete exclusivity.

CONTRIBUTION TO TBS SUPERSTATION VIEWING AND AD REVENUES

The following table illustrates the proportion of total air time devoted to major sports, the share of advertising revenue generated by these programs and the proportion of total viewing developed by these telecasts:

| SPORTS PROGRAM | % OF TOTAL AIR TIME | % OF TOTAL AUDIENCE | % OF TOTAL AD REVENUE | % OF AUDIENCE BEYOND ATLANTA | % OF AD DOLLARS GENERATED BEYOND ATLANTA |
|------------------|---------------------|---------------------|-----------------------|------------------------------|--|
| HAWKS BASKETBALL | 0.65% | 0.63% | 3.17% | 0.59% | 2.59% |
| BRAVES BASEBALL | 3.76% | 3.99% | 7.66% | 3.77% | 6.02% |
| SEC FOOTBALL | 0.47% | 0.62% | 1.47% | 0.66% | 1.27% |
| COPPER BOWL | 0.04% | 0.06% | 0.06% | 0.06% | 0.06% |
| TOTAL | 4.92% | 5.30% | 12.36% | 5.08% | 9.94% |

Major sports did generate almost double its audience share in terms of its share of ad revenue (excluding Atlanta), however, the total share of ad dollars achieved was less than 10% of all "national" revenue.

For 1990, syndicated programming (series and feature films) accounted for approximately 80% of all ad revenue generated by the distant signal component of TBS' audience, and a slightly higher proportion of total viewing.

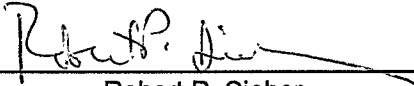
CONCLUSION

It is not coincidence that Turner Broadcasting became a leader in the development of cable television audience research as WTBS grew to become TBS Superstation. Audience research was the foundation on which programming decisions were made. Those decisions were made to attract and to keep subscribers interested in receiving TBS. Our success in making those decisions is shown by the widespread carriage of TBS and the relatively high ratings that TBS continues to enjoy.

Television ratings tell us to what extent and how subscribers use our programming. Viewing is, after all, the end use of our product. Ratings supply the link between programmer and subscriber -- the end user of our product. While attitudinal studies tell us about the "why" of subscriber behavior, ratings tell us what that behavior is. Many new cable channels have been offered based on stated subscriber preferences and failed. Those that have lasted and succeeded are those that receive the largest ratings.

My testimony relies on the same research tools that I developed for TBS Superstation and that were used in 1990 to make program purchasing and scheduling decisions. The research underscores the value of syndicated programming to subscribers all around the country based not only on stated preferences -- the "why" of their behavior -- but also on the ratings that confirm that those preferences were translated into viewing activity. By all of those measures, syndicated programming is far and away the most valuable programming available to TBS and other cable programmers in building their subscriber base and keeping it.

I declare under penalty of perjury that the foregoing is true and correct and of my personal knowledge. Executed on August 13, 1993.



Robert P. Sieber



APRIL PROGRAM SCHEDULE

Effective Date 4/1/90

MONDAY-FRIDAY

| | |
|--|-------|
| Headline News | 6:00 |
| Tom & Jerry's Funhouse | 6:30 |
| Flintstones | 7:00 |
| Tom & Jerry's Funhouse | 7:30 |
| Gilligan's Island | 8:05 |
| Bewitched | 8:35 |
| Little House on the Prairie | 9:05 |
| | 9:35 |
| TBS Morning Movie | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| Perry Mason | 12:05 |
| | 12:35 |
| TBS Movie Presentation | 1:05 |
| | 1:35 |
| | 2:05 |
| | 2:35 |
| Tom & Jerry's Funhouse | 3:05 |
| Flintstones | 3:35 |
| Flintstones | 4:05 |
| Brady Bunch | 4:35 |
| The Munsters | 5:05 |
| Good Times | 5:35 |
| Beverly Hillbillies | 6:05 |
| Andy Griffith | 6:35 |
| The Jeffersons | 7:05 |
| Sanford & Son | 7:35 |
| TBS Movie Presentation/ Family Adventure Theater (Fr only) | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| NWA Wrestling Power Hour (10:05 PM Fr only) | 10:35 |
| Night Flicks (Fr only) | 11:05 |
| | 11:35 |
| National Geographic Explorer (Mon)/ TBS Movie Presentation (TTh)/Night Flicks (1:05-3:05 AM Fr only) | 12:05 |
| | 12:35 |
| | 1:05 |
| | 1:35 |
| TBS Movie Presentation (Mon-Th) | 2:05 |
| | 2:35 |
| Night Tracks® (Fr only) | 3:05 |
| | 3:35 |
| | 4:05 |
| Gomer Pyle | 4:30 |
| Hogan's Heroes/Gomer Pyle (Fr only) | 5:00 |
| Gomer Pyle/Fishing with Roland Martin (Fr only) | 5:30 |

SATURDAY

| | |
|--|-------|
| Fishin' with Orlando Wilson | 6:00 |
| Between the Lines | 6:30 |
| NWA Wrestling Power-Hour | 7:05 |
| | 7:30 |
| National Geographic Explorer | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| TBS Movie Presentation | 12:05 |
| | 12:30 |
| | 1:05 |
| | 1:35 |
| TBS Movie Presentation | 2:05 |
| | 2:35 |
| | 3:05 |
| TBS Movie Presentation | 3:35 |
| | 4:00 |
| | 4:35 |
| Fishing with Roland Martin | 5:05 |
| Fishin' with Orlando Wilson | 5:35 |
| World Championship Wrestling: | 6:00 |
| | 6:35 |
| | 7:05 |
| | 7:35 |
| TBS Movie Presentation | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| U.S. Olympic Gold: A TBS Sports Exclusive (starting times vary) | 10:05 |
| Night Tracks® Chartbusters | 10:35 |
| | 11:05 |
| | 11:35 |
| Night Tracks® Night Flicks | 12:05 |
| | 12:35 |
| | 1:05 |
| | 1:35 |
| Night Tracks® | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| | 4:05 |
| | 4:35 |
| | 5:05 |
| | 5:35 |

SUNDAY

| | |
|---------------------------------------|-------|
| The World Tomorrow | 6:00 |
| It Is Written | 6:30 |
| Tom & Jerry's Funhouse | 7:00 |
| | 7:30 |
| Flintstones | 8:05 |
| Flintstones | 8:35 |
| Brady Bunch | 9:05 |
| Andy Griffith | 9:35 |
| Good News | 10:05 |
| Award Theater | 10:35 |
| | 11:05 |
| | 11:35 |
| | 12:05 |
| TBS Movie Presentation | 12:35 |
| | 1:05 |
| | 1:35 |
| TBS Movie Presentation | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| | 4:05 |
| Beverly Hillbillies | 4:35 |
| Laverne & Shirley | 5:05 |
| The Jeffersons | 5:35 |
| NWA Main Event | 6:05 |
| | 6:35 |
| TBS Movie Presentation | 7:00 |
| | 7:30 |
| | 8:00 |
| | 8:30 |
| National Geographic Explorer | 9:00 |
| | 9:30 |
| | 10:00 |
| | 10:30 |
| Future Watch | 11:00 |
| Please Help Me Lose Weight | 11:30 |
| Beauty Breakthrough | 12:00 |
| The World Tomorrow | 12:30 |
| Love After Marriage/Til Help Arrives | 1:00 |
| Better Ways to Better Grades | 1:30 |
| Soloflex | 2:00 |
| Christian Children's Fund/Larry Jones | 2:30 |
| Til Help Arrives/Love After Marriage | 3:00 |
| NWA Main Event | 3:30 |
| | 4:00 |
| Get Smart | 4:30 |
| Hogan's Heroes | 5:00 |
| Gomer Pyle | 5:30 |

Eastern Times

Eastern Times

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**SPECIAL PRESENTATIONS
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MAY PROGRAM SCHEDULE

Revised Edition

Effective Date 5/1/90

MONDAY-FRIDAY

| | |
|---|-------|
| Headline News | 6:00 |
| Tom & Jerry's Funhouse | 6:30 |
| Flintstones | 7:00 |
| Tom & Jerry's Funhouse | 7:30 |
| Gilligan's Island | 8:05 |
| Bewitched | 8:35 |
| Little House on the Prairie | 9:05 |
| | 9:35 |
| TBS Morning Movie | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| Perry Mason | 12:05 |
| | 12:35 |
| TBS Movie Presentation | 1:05 |
| | 1:35 |
| | 2:05 |
| | 2:35 |
| Tom & Jerry's Funhouse | 3:05 |
| Flintstones | 3:35 |
| Flintstones | 4:05 |
| Brady Bunch | 4:35 |
| The Munsters | 5:05 |
| Good Times | 5:35 |
| Beverly Hillbillies | 6:05 |
| Andy Griffith | 6:35 |
| The Jeffersons | 7:05 |
| Sanford & Son | 7:35 |
| TBS Movie Presentation/ | 8:05 |
| Braves Baseball (Fr only) | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| NWA Wrestling Power Hour (10:05 PM Fr only) | 10:35 |
| Night Flicks (Fr only) | 11:05 |
| | 11:35 |
| National Geographic Explorer (Mon)/ | 12:05 |
| TBS Movie Presentation (FTh)/Night Flicks | 12:35 |
| (1:05-3:05 AM Fr only) | 1:05 |
| | 1:35 |
| TBS Movie Presentation (Mon-Th) | 2:05 |
| | 2:35 |
| Night Tracks® (Fr only) | 3:05 |
| | 3:35 |
| | 4:00 |
| Gomer Pyle | 4:30 |
| Hogan's Heroes/Gomer Pyle (Fr only) | 5:00 |
| Gomer Pyle/Fishing with Roland Martin (Fr only) | 5:30 |

SATURDAY

| | |
|---------------------------------|-------|
| Fishin' with Orlando Wilson | 6:00 |
| Between the Lines | 6:30 |
| NWA Wrestling Power Hour | 7:05 |
| | 7:30 |
| National Geographic Explorer | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| TBS Movie Presentation | 12:05 |
| | 12:30 |
| | 1:05 |
| | 1:35 |
| TBS Movie Presentation | 2:05 |
| | 2:35 |
| | 3:05 |
| TBS Movie Presentation | 3:35 |
| | 4:00 |
| | 4:35 |
| Fishing with Roland Martin | 5:05 |
| Fishin' with Orlando Wilson | 5:35 |
| World Championship Wrestling: | 6:00 |
| | 6:35 |
| Braves Baseball | 7:05 |
| | 7:35 |
| | 8:05 |
| | 8:35 |
| | 9:05 |
| U.S. Olympic Gold: A TBS Sports | 9:45 |
| Exclusive (starting times vary) | 10:05 |
| | 10:35 |
| Night Tracks® Chartbusters | 11:05 |
| | 11:35 |
| Night Tracks® Night Flicks | 12:05 |
| | 12:35 |
| | 1:05 |
| | 1:35 |
| Night Tracks® | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| | 4:05 |
| | 4:35 |
| | 5:05 |
| | 5:35 |

SUNDAY

| | |
|---------------------------------------|-------|
| The World Tomorrow | 6:00 |
| It Is Written | 6:30 |
| Tom & Jerry's Funhouse | 7:00 |
| | 7:30 |
| Flintstones | 8:00 |
| Flintstones | 8:30 |
| Brady Bunch | 9:00 |
| Andy Griffith | 9:30 |
| Good News | 10:00 |
| Award Theater | 10:30 |
| | 11:00 |
| | 11:30 |
| | 12:00 |
| TBS Movie Presentation | 12:30 |
| | 1:00 |
| | 1:30 |
| Braves Baseball | 2:00 |
| | 2:30 |
| | 3:00 |
| | 3:30 |
| | 4:00 |
| Beverly Hillbillies | 4:30 |
| Good Times | 5:00 |
| The Jeffersons | 5:30 |
| NWA Main Event | 6:00 |
| | 6:30 |
| Family Adventure Theater | 7:00 |
| | 7:30 |
| | 8:00 |
| | 8:30 |
| National Geographic Explorer | 9:00 |
| | 9:30 |
| | 10:00 |
| | 10:30 |
| Future Watch | 11:00 |
| Please Help Me Lose Weight | 11:30 |
| Beauty Breakthrough | 12:00 |
| The World Tomorrow | 12:30 |
| Love After Marriage/Til Help Arrives | 1:00 |
| Better Ways to Better Grades | 1:30 |
| Soloflex | 2:00 |
| Christian Children's Fund/Larry Jones | 2:30 |
| Til Help Arrives/Love After Marriage | 3:00 |
| Kitchenmate/Solid Gold | 3:30 |
| NWA Main Event | 4:00 |
| | 4:30 |
| Hogan's Heroes | 5:00 |
| Gomer Pyle | 5:30 |

Eastern Times

Eastern Times

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SPECIAL PRESENTATIONS
LISTED ON BACK

TBS SPECIAL PRESENTATIONS:

| | | | |
|----------|--------|---|------------------|
| Saturday | May 5 | COUSTEAU: REDISCOVERY OF THE WORLD "Out West, Down Under" | 9:05 - 10:05 AM |
| Sunday | May 6 | TBS SPECIAL PRESENTATION: "National Geographic Explorer: Greatest Moments" | 9:00-11:00 PM |
| Sunday | May 13 | TBS SPECIAL PRESENTATION: "National Geographic Live: Sunken Warships" | 9:00-11:00 PM |
| Monday | May 14 | COUSTEAU: REDISCOVERY OF THE WORLD "Out West, Down Under" | 2:20 - 3:20 AM |
| Sunday | May 20 | TBS SPECIAL PRESENTATION: "National Geographic Explorer: The Life and Legend of Jane Goodall" | 9:00-11:00 PM |
| Sunday | May 27 | WORLD OF AUDUBON: "Arctic Refuge" | 10:00 - 11:00 PM |
| Monday | May 28 | WORLD OF AUDUBON: "Arctic Refuge" | 12:30 - 1:30 AM |

**TBS SPORTS SPECIAL PRESENTATIONS:
(all times eastern)**

| | | | |
|----------|--------|-----------------------------------|---------------------|
| Tuesday | May 1 | "Braves host New York Mets" | 5:35-8:20 PM |
| Thursday | May 3 | "Braves at Pittsburgh Pirates" | 7:35-10:20 PM |
| Friday | May 4 | "Braves at Pittsburgh Pirates" | 7:35-10:20 PM |
| Saturday | May 5 | "Braves at Pittsburgh Pirates" | 7:00-9:45 PM |
| Sunday | May 6 | "Braves at Pittsburgh Pirates" | 1:30-4:15 PM |
| Monday | May 7 | "Braves at Chicago Cubs" | 8:00-10:45 PM |
| Friday | May 11 | "Braves at St. Louis Cardinals" | 8:00-10:45 PM |
| Saturday | May 12 | "Braves at St. Louis Cardinals" | 8:00-10:45 PM |
| Sunday | May 13 | "Braves at St. Louis Cardinals" | 2:05-4:50 PM |
| Monday | May 14 | "Braves host Chicago Cubs" | 7:35-10:20 PM |
| Tuesday | May 15 | "Braves host Chicago Cubs" | 7:35-10:20 PM |
| Thursday | May 17 | "Braves host Pittsburgh Pirates" | 7:35-10:20 PM |
| Friday | May 18 | "Braves host Pittsburgh Pirates" | 7:35-10:20 PM |
| Saturday | May 19 | "Braves host Pittsburgh Pirates" | 7:05-9:50 PM |
| Monday | May 21 | "Braves host St. Louis Cardinals" | 7:35-10:20 PM |
| Tuesday | May 22 | "Braves host St. Louis Cardinals" | 7:35-10:20 PM |
| Thursday | May 24 | "Braves at Philadelphia Phillies" | 7:35-10:20 PM |
| Friday | May 25 | "Braves at Philadelphia Phillies" | 7:35-10:20 PM |
| Saturday | May 26 | "Braves at Philadelphia Phillies" | 7:00-9:45 PM |
| Sunday | May 27 | "Coca-Cola 600" | 12:30 - 5:35 PM |
| Monday | May 28 | "Braves host Montreal Expos" | 1:35- 4:20 PM |
| Thursday | May 31 | "Braves at San Diego Padres" | 10:00 PM - 12:45 AM |



JUNE PROGRAM SCHEDULE

Effective Date 6/1/90

MONDAY-FRIDAY

| | |
|---|-------|
| Headline News | 6:00 |
| Tom & Jerry's Funhouse | 6:30 |
| Flintstones | 7:00 |
| Tom & Jerry's Funhouse | 7:30 |
| Gilligan's Island | 8:05 |
| Bewitched | 8:35 |
| Eight Is Enough | 9:05 |
| | 9:35 |
| TBS Morning Movie | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| Chips | 12:05 |
| | 12:35 |
| TBS Movie Presentation | 1:05 |
| | 1:35 |
| | 2:05 |
| | 2:35 |
| Tom & Jerry's Funhouse | 3:05 |
| Flintstones | 3:35 |
| Flintstones | 4:05 |
| Brady Bunch | 4:35 |
| The Munsters | 5:05 |
| Good Times | 5:35 |
| Beverly Hillbillies | 6:05 |
| Andy Griffith | 6:35 |
| The Jeffersons | 7:05 |
| Sanford & Son | 7:35 |
| TBS Movie Presentation/ | 8:05 |
| Braves Baseball | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| NWA Wrestling Power Hour (10:05 PM Fr only) | 10:35 |
| Night Flicks (Fr only) | 11:05 |
| | 11:35 |
| National Geographic Explorer (Mon)/ | 12:05 |
| TBS Movie Presentation (TTh)/Night Flicks | 12:35 |
| (1:05-3:05 AM Fr only) | 1:05 |
| | 1:35 |
| TBS Movie Presentation (Mon-Th) | 2:05 |
| | 2:35 |
| Night Tracks® (Fr only) | 3:05 |
| | 3:35 |
| | 4:00 |
| Gomer Pyle | 4:30 |
| Hogan's Heroes/Gomer Pyle (Fr only) | 5:00 |
| Gomer Pyle/Fishing with Roland Martin (Fr only) | 5:30 |

SATURDAY

| | |
|---------------------------------|-------|
| Fishin' with Orlando Wilson | 6:00 |
| Between the Lines | 6:30 |
| NWA Wrestling Power Hour | 7:05 |
| | 7:30 |
| National Geographic Explorer | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| TBS Movie Presentation | 12:05 |
| | 12:30 |
| | 1:05 |
| | 1:35 |
| TBS Movie Presentation | 2:05 |
| | 2:35 |
| | 3:05 |
| TBS Movie Presentation | 3:35 |
| | 4:00 |
| | 4:35 |
| Fishing with Roland Martin | 5:05 |
| Fishin' with Orlando Wilson | 5:35 |
| World Championship Wrestling: | 6:00 |
| | 6:35 |
| Braves Baseball | 7:05 |
| | 7:35 |
| | 8:05 |
| | 8:35 |
| | 9:05 |
| U.S. Olympic Gold: A TBS Sports | 9:45 |
| Exclusive (starting times vary) | 10:05 |
| | 10:35 |
| Night Tracks® Chartbusters | 11:05 |
| | 11:35 |
| Night Tracks® Night Flicks | 12:05 |
| | 12:35 |
| | 1:05 |
| | 1:35 |
| Night Tracks® | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| | 4:05 |
| | 4:35 |
| | 5:05 |
| | 5:35 |

SUNDAY

| | |
|---------------------------------------|-------|
| The World Tomorrow | 6:00 |
| It Is Written | 6:30 |
| Tom & Jerry's Funhouse | 7:00 |
| | 7:30 |
| Flintstones | 8:05 |
| Flintstones | 8:35 |
| Brady Bunch | 9:05 |
| Andy Griffith | 9:35 |
| Good News | 10:05 |
| Award Theater | 10:35 |
| | 11:05 |
| | 11:35 |
| | 12:05 |
| TBS Movie Presentation | 12:35 |
| | 1:05 |
| | 1:35 |
| Braves Baseball | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| | 4:05 |
| Beverly Hillbillies | 4:35 |
| Good Times | 5:05 |
| The Jeffersons | 5:35 |
| NWA Main Event | 6:05 |
| | 6:35 |
| Family Adventure Theater | 7:00 |
| | 7:30 |
| | 8:00 |
| | 8:30 |
| National Geographic Explorer | 9:00 |
| | 9:30 |
| | 10:00 |
| | 10:30 |
| Future Watch | 11:00 |
| Please Help Me Lose Weight | 11:30 |
| Beauty Breakthrough | 12:00 |
| The World Tomorrow | 12:30 |
| Love After Marriage/Til Help Arrives | 1:00 |
| Better Ways to Better Grades | 1:30 |
| Soloflex | 2:00 |
| Christian Children's Fund/Larry Jones | 2:30 |
| Til Help Arrives/Love After Marriage | 3:00 |
| Kitchenmate/Solid Gold | 3:30 |
| NWA Main Event | 4:00 |
| | 4:30 |
| Hogan's Heroes | 5:00 |
| Gomer Pyle | 5:30 |

Eastern Times

Eastern Times

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**SPECIAL PRESENTATIONS
LISTED ON BACK**

TBS SPECIAL PRESENTATIONS:

| | | | |
|-----------|---------|---|------------------|
| Thursday | June 7 | TBS WORLD PREMIERE: "For Those I Loved" | 8:05 PM-12:05 AM |
| Wednesday | June 13 | TBS SPECIAL PRESENTATION: "Clash of the Champions XI" | 8:05-10:35 PM |
| Sunday | June 24 | COUSTEAU: REDISCOVERY OF THE WORLD "Thailand: Convicts of the Sea" | 10:00-11:00 PM |

TBS SPORTS SPECIAL PRESENTATIONS:**ATLANTA BRAVES BASEBALL**

| | | | |
|----------|---------|------------------------------------|-------------------|
| Friday | June 1 | "Braves at San Diego Padres" | 10:00 PM-12:45 AM |
| Saturday | June 2 | "Braves at San Diego Padres" | 10:00 PM-12:45 AM |
| Sunday | June 3 | "Braves at San Diego Padres" | 4:00-6:45 PM |
| Monday | June 4 | "Braves at Los Angeles Dodgers" | 10:30 PM-1:15 AM |
| Tuesday | June 5 | "Braves at Los Angeles Dodgers" | 10:30 PM-1:15 AM |
| Friday | June 8 | "Braves host San Francisco Giants" | 7:35-10:20 PM |
| Saturday | June 9 | "Braves host San Francisco Giants" | 7:05-9:50 PM |
| Sunday | June 10 | "Braves host San Francisco Giants" | 2:05-4:50 PM |
| Monday | June 11 | "Braves host San Francisco Giants" | 5:35-8:20 PM |
| Tuesday | June 12 | "Braves at Cincinnati Reds" | 7:30-10:15 PM |
| Friday | June 15 | "Braves at San Francisco Giants" | 10:30 PM-1:15 AM |
| Sunday | June 17 | "Braves at San Francisco Giants" | 3:30-6:15 PM |
| Tuesday | June 19 | "Braves host Cincinnati Reds" | 5:05-7:50 PM |
| Tuesday | June 19 | "Braves host Cincinnati Reds" | 8:10-11:00 PM |
| Thursday | June 21 | "Braves host Cincinnati Reds" | 7:35-10:20 PM |
| Friday | June 22 | "Braves host San Diego Padres" | 7:35-10:20 PM |
| Saturday | June 23 | "Braves host San Diego Padres" | 7:05-9:50 PM |
| Sunday | June 24 | "Braves host San Diego Padres" | 2:05-4:50 PM |
| Monday | June 25 | "Braves host Los Angeles Dodgers" | 7:35-10:20 PM |
| Tuesday | June 26 | "Braves host Los Angeles Dodgers" | 7:35-10:20 PM |
| Friday | June 29 | "Braves at Montreal Expos" | 7:30-10:15 PM |
| Saturday | June 30 | "Braves at Montreal Expos" | 7:30-10:15 PM |



SEPTEMBER PROGRAM SCHEDULE

Effective Date 9/1/90

MONDAY-FRIDAY

SATURDAY

SUNDAY

| | |
|--|-------|
| Headline News | 6:00 |
| Tom & Jerry's Funhouse | 6:30 |
| Flintstones | 7:00 |
| Tom & Jerry's Funhouse | 7:30 |
| Gilligan's Island | 8:05 |
| Bewitched | 8:35 |
| Little House on the Prairie | 9:05 |
| | 9:35 |
| TBS Morning Movie | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| Perry Mason | 12:05 |
| | 12:35 |
| TBS Movie Presentation | 1:05 |
| | 1:35 |
| | 2:05 |
| | 2:35 |
| Tom & Jerry's Funhouse | 3:05 |
| Flintstones | 3:35 |
| Flintstones | 4:05 |
| Brady Bunch | 4:35 |
| Laverne & Shirley | 5:05 |
| Good Times | 5:35 |
| Beverly Hillbillies | 6:05 |
| Andy Griffith | 6:35 |
| Happy Days | 7:05 |
| The Jeffersons | 7:35 |
| TBS Movie Presentation/ Braves Baseball | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| NWA Wrestling Power Hour (10:05 PM Fr only) | 10:35 |
| Night Flicks (Fr only) | 11:05 |
| | 11:35 |
| National Geographic Explorer (Mon)/ TBS Movie Presentation (TTh)/Night Flicks (1:05-3:05 AM Fr only) | 12:05 |
| | 12:35 |
| | 1:05 |
| | 1:35 |
| TBS Movie Presentation (Mon-Th) | 2:05 |
| | 2:35 |
| Night Tracks® (Fr only) | 3:05 |
| | 3:35 |
| | 4:00 |
| I Love Lucy (Mon-Th) | 4:30 |
| Hogan's Heroes (Mon-Th) | 5:00 |
| Gomer Pyle | 5:30 |

| | |
|--|-------|
| Hogan's Heroes | 6:00 |
| Between the Lines | 6:30 |
| NWA Wrestling Power Hour | 7:05 |
| | 7:30 |
| National Geographic Explorer | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| | 12:05 |
| SEC Football | 12:30 |
| | 1:05 |
| | 1:35 |
| | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| Munsters | 4:00 |
| Beverly Hillbillies | 4:30 |
| Andy Griffith | 5:00 |
| Happy Days | 5:30 |
| World Championship Wrestling: | 6:00 |
| | 6:35 |
| Braves Baseball | 7:05 |
| | 7:35 |
| | 8:05 |
| | 8:35 |
| | 9:05 |
| U.S. Olympic Gold: A TBS Sports Exclusive (starting times vary) | 9:45 |
| | 10:05 |
| | 10:35 |
| Night Tracks® Chartbusters | 11:05 |
| | 11:35 |
| Night Tracks® Night Flicks | 12:05 |
| | 12:35 |
| | 1:05 |
| | 1:35 |
| | 2:05 |
| Night Tracks® | 2:35 |
| | 3:05 |
| | 3:35 |
| | 4:05 |
| | 4:35 |
| | 5:05 |
| | 5:35 |

| | |
|---------------------------------------|-------|
| The World Tomorrow | 6:00 |
| It Is Written | 6:30 |
| Tom & Jerry's Funhouse | 7:00 |
| Flintstones | 7:35 |
| Flintstones | 8:05 |
| Captain Planet | 8:35 |
| Brady Bunch | 9:05 |
| Andy Griffith | 9:35 |
| Good News | 10:05 |
| Award Theater | 10:35 |
| | 11:05 |
| | 11:35 |
| | 12:05 |
| TBS Movie Presentation | 12:35 |
| | 1:05 |
| | 1:35 |
| Braves Baseball (starting times vary) | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| | 4:05 |
| | 4:35 |
| Tom & Jerry's Funhouse | 5:05 |
| Captain Planet | 5:35 |
| NWA Main Event | 6:05 |
| | 6:35 |
| Family Adventure Theater | 7:00 |
| | 7:30 |
| | 8:00 |
| | 8:30 |
| National Geographic Explorer | 9:00 |
| | 9:30 |
| | 10:00 |
| | 10:30 |
| Network Earth | 11:00 |
| Various | 11:30 |
| Various | 12:00 |
| The World Tomorrow | 12:30 |
| Various | 1:00 |
| Various | 1:30 |
| Soloflex | 2:00 |
| Christian Children's Fund/Larry Jones | 2:30 |
| Various | 3:00 |
| Magic Wok | 3:30 |
| NWA Main Event | 4:00 |
| | 4:30 |
| Hogan's Heroes | 5:00 |
| Gomer Pyle | 5:30 |

Eastern Times

Eastern Times

One CNN Center
Box 105366
Atlanta, Georgia 30348-5366
(404) 827-1500

**SPECIAL PRESENTATIONS
LISTED ON BACK**

TBS SPECIAL PRESENTATIONS:

| | | | |
|-----------|--------------|---|----------------|
| Tuesday | September 3 | TBS SPECIAL PRESENTATION : "Tom and Jerry's Back to School Special" | 3:05-4:05 PM |
| Wednesday | September 5 | TBS SPECIAL PRESENTATION: "Clash of the Champions XII" | 8:05-10:35 PM |
| Thursday | September 6 | TBS SPECIAL PRESENTATION: "Sanford and Son: The Big One's Back" | 8:05-10:05 PM |
| Tuesday | September 25 | TBS SPECIAL PRESENTATION: "A Place of Skulls" | 10:15-11:15 PM |
| Sunday | September 30 | TBS SPECIAL PRESENTATION: "World of Audubon: Danger at the Beach" | 10:00-11:00 PM |

TBS SPORTS SPECIAL PRESENTATIONS:ATLANTA BRAVES BASEBALL

| | | | |
|-----------|--------------|------------------------------------|-------------------|
| Saturday | September 1 | "Braves host St. Louis Cardinals" | 7:05-9:50 PM |
| Sunday | September 2 | "Braves host St. Louis Cardinals" | 2:05-4:50 PM |
| Monday | September 3 | "Braves host Cincinnati Reds" | 1:05-3:50 PM |
| Tuesday | September 4 | "Braves host Cincinnati Reds" | 5:35-8:20 PM |
| Thursday | September 6 | "Braves at Los Angeles Dodgers" | 10:30 PM-1:15 AM |
| Friday | September 7 | "Braves at San Diego Padres" | 10:00 PM-12:45 AM |
| Saturday | September 8 | "Braves at San Diego Padres" | 10:00 PM-12:45 AM |
| Monday | September 10 | "Braves at San Francisco Giants" | 10:00 PM-12:45 AM |
| Tuesday | September 11 | "Braves at San Francisco Giants" | 10:30 PM-1:15 AM |
| Wednesday | September 12 | "Braves at San Francisco Giants" | 3:30-6:15 PM |
| Friday | September 14 | "Braves host San Diego Padres" | 7:35-10:20 PM |
| Saturday | September 15 | "Braves host San Diego Padres" | 7:05-9:50 PM |
| Sunday | September 16 | "Braves host San Diego Padres" | 2:05-4:50 PM |
| Monday | September 17 | "Braves host Los Angeles Dodgers" | 7:35-10:20 PM |
| Tuesday | September 18 | "Braves host Los Angeles Dodgers" | 5:35-8:20 PM |
| Thursday | September 20 | "Braves host San Francisco Giants" | 5:35-8:20 PM |
| Friday | September 21 | "Braves host Houston Astros" | 7:35-10:20 PM |
| Saturday | September 22 | "Braves host Houston Astros" | 7:05-9:50 PM |
| Sunday | September 23 | "Braves host Houston Astros" | 2:05-4:50 PM |
| Tuesday | September 25 | "Braves at Cincinnati Reds" | 7:30-10:15 PM |
| Thursday | September 27 | "Braves at Cincinnati Reds" | 7:30-10:15 PM |
| Friday | September 28 | "Braves at Houston Astros" | 8:30-11:15 PM |
| Sunday | September 30 | "Braves at Houston Astros" | 2:30-5:15 PM |



OCTOBER PROGRAM SCHEDULE

Effective Date 10/1/90

MONDAY-FRIDAY

| | |
|--|-------|
| Headline News | 6:00 |
| Tom & Jerry's Funhouse | 6:30 |
| Flintstones | 7:00 |
| Tom & Jerry's Funhouse | 7:30 |
| Gilligan's Island | 8:05 |
| Bewitched | 8:35 |
| Little House on the Prairie | 9:05 |
| | 9:35 |
| TBS Morning Movie | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| Perry Mason | 12:05 |
| | 12:35 |
| TBS Movie Presentation | 1:05 |
| | 1:35 |
| | 2:05 |
| | 2:35 |
| Tom & Jerry's Funhouse | 3:05 |
| Flintstones | 3:35 |
| Flintstones | 4:05 |
| Brady Bunch | 4:35 |
| Laverne & Shirley | 5:05 |
| Good Times | 5:35 |
| Beverly Hillbillies | 6:05 |
| Andy Griffith | 6:35 |
| Happy Days | 7:05 |
| The Jeffersons | 7:35 |
| TBS Movie Presentation/ Braves Baseball | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| NWA Wrestling Power Hour (10:05 PM Fr only) | 10:35 |
| Night Flicks (Fr only) | 11:05 |
| | 11:35 |
| National Geographic Explorer (Mon)/ TBS Movie Presentation (TTh)/Night Flicks (1:05-3:05 AM Fr only) | 12:05 |
| | 12:35 |
| | 1:05 |
| | 1:35 |
| TBS Movie Presentation (Mon-Th) | 2:05 |
| | 2:35 |
| Night Tracks® (Fr only) | 3:05 |
| | 3:35 |
| | 4:00 |
| I Love Lucy (Mon-Th) | 4:30 |
| Hogan's Heroes (Mon-Th) | 5:00 |
| Gomer Pyle | 5:30 |

SATURDAY

| | |
|--|-------|
| Hogan's Heroes | 6:00 |
| Between the Lines | 6:30 |
| NWA Wrestling Power Hour | 7:05 |
| | 7:30 |
| National Geographic Explorer | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| | 12:05 |
| SEC Football | 12:30 |
| | 1:05 |
| | 1:35 |
| | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| Munsters | 4:00 |
| Beverly Hillbillies | 4:30 |
| Andy Griffith | 5:00 |
| Happy Days | 5:30 |
| World Championship Wrestling: | 6:00 |
| | 6:35 |
| Braves Baseball | 7:05 |
| | 7:35 |
| | 8:05 |
| | 8:35 |
| | 9:05 |
| U.S. Olympic Gold: A TBS Sports Exclusive (starting times vary) | 9:45 |
| | 10:05 |
| | 10:35 |
| Night Tracks® Chartbusters | 11:05 |
| | 11:35 |
| Night Tracks® Night Flicks | 12:05 |
| | 12:35 |
| | 1:05 |
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| | 2:35 |
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| | 5:05 |
| | 5:35 |

SUNDAY

| | |
|---------------------------------------|-------|
| The World Tomorrow | 6:00 |
| It Is Written | 6:30 |
| Tom & Jerry's Funhouse | 7:00 |
| Flintstones | 7:35 |
| Flintstones | 8:05 |
| Captain Planet | 8:35 |
| Brady Bunch | 9:05 |
| Andy Griffith | 9:35 |
| Good News | 10:05 |
| Award Theater | 10:35 |
| | 11:05 |
| | 11:35 |
| | 12:05 |
| TBS Movie Presentation | 12:35 |
| | 1:05 |
| | 1:35 |
| Braves Baseball (starting times vary) | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| | 4:05 |
| | 4:35 |
| Tom & Jerry's Funhouse | 5:05 |
| Captain Planet | 5:35 |
| NWA Main Event | 6:05 |
| | 6:35 |
| Family Adventure Theater | 7:00 |
| | 7:30 |
| | 8:00 |
| | 8:30 |
| National Geographic Explorer | 9:00 |
| | 9:30 |
| | 10:00 |
| | 10:30 |
| Network Earth | 11:00 |
| Various | 11:30 |
| Various | 12:00 |
| The World Tomorrow | 12:30 |
| Various | 1:00 |
| Various | 1:30 |
| Soloflex | 2:00 |
| Christian Children's Fund/Larry Jones | 2:30 |
| Various | 3:00 |
| Master Wok | 3:30 |
| NWA Main Event | 4:00 |
| | 4:30 |
| Hogan's Heroes | 5:00 |
| Gomer Pyle | 5:30 |

Eastern Times

Eastern Times

**SPECIAL PRESENTATIONS
LISTED ON BACK**

TBS SPECIAL PRESENTATIONS:

| | | | |
|-----------|------------|--|-------------------|
| Wednesday | October 3 | TBS SPECIAL PRESENTATION : "Andy Griffith's 30th Anniversary Special" | 8:05-11:05 PM |
| Tuesday | October 9 | TBS WORLD PREMIERE: "Bangkok Hilton: Part 1" | 8:05-11:05 PM |
| Wednesday | October 10 | TBS WORLD PREMIERE: "Bangkok Hilton: Part 2" | 8:05-11:05 PM |
| Monday | October 15 | TBS SPECIAL PRESENTATION: "Voice of the Planet: Part 1" | 8:05-10:05 PM |
| Tuesday | October 16 | TBS SPECIAL PRESENTATION: "Voice of the Planet: Part 2" | 8:05-10:05 PM |
| Wednesday | October 17 | TBS SPECIAL PRESENTATION: "Voice of the Planet: Part 3" | 8:05-10:05 PM |
| Thursday | October 18 | TBS SPECIAL PRESENTATION: "Voice of the Planet: Part 4" | 8:05-10:05 PM |
| Friday | October 19 | TBS SPECIAL PRESENTATION: "Voice of the Planet: Part 5" | 8:05-10:05 PM |
| Monday | October 22 | TBS MOVIE PRESENTATION: "High Noon" | 10:35 PM-12:20 AM |
| Sunday | October 28 | TBS SPECIAL PRESENTATION: "Better World Society: Awards Dinner" | 10:00-11:00 PM |
| Sunday | October 28 | TBS SPECIAL PRESENTATION: "Tom and Jerry's Halloween Special" | 4:35-5:35 PM |

TBS SPORTS SPECIAL PRESENTATIONS:ATLANTA BRAVES BASEBALL

| | | | |
|---------|-----------|----------------------------------|------------------|
| Monday | October 1 | "Braves at San Francisco Giants" | 10:00-12:45 AM |
| Tuesday | October 2 | "Braves at San Francisco Giants" | 10:30 PM-1:15 AM |

NASCAR

| | | | |
|--------|-----------|-------------------|--------------|
| Sunday | October 7 | "Mello Yello 500" | 1:00-5:05 PM |
|--------|-----------|-------------------|--------------|



NOVEMBER PROGRAM SCHEDULE

Effective Date 11/1/90

MONDAY-FRIDAY

| | |
|-------------------------------------|-------|
| Headline News | 6:00 |
| Flintstones | 6:30 |
| Tom & Jerry's Funhouse | 7:00 |
| | 7:30 |
| Gilligan's Island | 8:05 |
| Bewitched | 8:35 |
| Little House on the Prairie | 9:05 |
| | 9:35 |
| TBS Morning Movie | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| Perry Mason | 12:05 |
| | 12:35 |
| TBS Movie Presentation | 1:05 |
| | 1:35 |
| | 2:05 |
| | 2:35 |
| Tom & Jerry's Funhouse | 3:05 |
| Flintstones | 3:35 |
| Flintstones | 4:05 |
| Brady Bunch | 4:35 |
| Laverne & Shirley | 5:05 |
| Good Times | 5:35 |
| Beverly Hillbillies | 6:05 |
| Andy Griffith | 6:35 |
| Happy Days | 7:05 |
| The Jeffersons | 7:35 |
| TBS Movie Presentation | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| National Geographic Explorer (Mon)/ | 12:05 |
| TBS Movie Presentation (TTh)/ | 12:35 |
| Night Flicks (Fr only) | 1:05 |
| | 1:35 |
| TBS Movie Presentation (Mon-Th) | 2:05 |
| Night Flicks (Fr only) | 2:35 |
| Night Tracks® (Fr only) | 3:05 |
| | 3:35 |
| | 4:00 |
| I Love Lucy (Mon-Th) | 4:30 |
| Hogan's Heroes (Mon-Th) | 5:00 |
| Gomer Pyle | 5:30 |

SATURDAY

| | |
|---------------------------------|-------|
| Hogan's Heroes | 6:00 |
| Between the Lines | 6:30 |
| Bonanza | 7:05 |
| | 7:30 |
| National Geographic Explorer | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| NWA Wrestling Power Hour | 10:05 |
| | 10:35 |
| TBS Movie Presentation | 11:05 |
| | 11:35 |
| | 12:05 |
| SEC Football | 12:30 |
| | 1:05 |
| | 1:35 |
| | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| Munsters | 4:05 |
| Beverly Hillbillies | 4:35 |
| Andy Griffith | 5:05 |
| Happy Days | 5:35 |
| World Championship Wrestling: | 6:05 |
| | 6:35 |
| | 7:05 |
| | 7:35 |
| TBS Movie Presentation | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:45 |
| U.S. Olympic Gold: A TBS Sports | 10:05 |
| Exclusive (starting times vary) | 10:35 |
| Night Tracks® Chartbusters | 11:05 |
| | 11:35 |
| Night Tracks® Night Flicks | 12:05 |
| | 12:35 |
| | 1:05 |
| | 1:35 |
| Night Tracks® | 2:05 |
| | 2:35 |
| | 3:05 |
| | 3:35 |
| | 4:05 |
| | 4:35 |
| | 5:05 |
| | 5:35 |

SUNDAY

| | |
|---------------------------------------|-------|
| The World Tomorrow | 6:00 |
| It Is Written | 6:30 |
| Tom & Jerry's Funhouse | 7:00 |
| Flintstones | 7:35 |
| Flintstones | 8:05 |
| Captain Planet | 8:35 |
| Brady Bunch | 9:05 |
| Andy Griffith | 9:35 |
| Good News | 10:05 |
| Award Theater | 10:35 |
| | 11:05 |
| | 11:35 |
| | 12:05 |
| TBS Movie Presentation | 12:35 |
| | 1:05 |
| | 1:35 |
| TBS Movie Presentation | 2:05 |
| | 2:35 |
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| | 3:35 |
| | 4:05 |
| | 4:35 |
| Tom & Jerry's Funhouse | 5:05 |
| Captain Planet | 5:35 |
| NWA Main Event | 6:05 |
| | 6:35 |
| Family Adventure Theater | 7:00 |
| | 7:30 |
| | 8:00 |
| | 8:30 |
| National Geographic Explorer | 9:00 |
| | 9:30 |
| | 10:00 |
| | 10:30 |
| Network Earth | 11:00 |
| Various | 11:30 |
| Various | 12:00 |
| The World Tomorrow | 12:30 |
| Various | 1:00 |
| Various | 1:30 |
| Soloflex | 2:00 |
| Christian Children's Fund/Larry Jones | 2:30 |
| Various | 3:00 |
| Master Wok | 3:30 |
| NWA Main Event | 4:00 |
| | 4:30 |
| Hogan's Heroes | 5:00 |
| Gomer Pyle | 5:30 |

Eastern Times

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(404) 827-1500

**SPECIAL PRESENTATIONS
LISTED ON BACK**

TBS SPECIAL PRESENTATIONS:

| | | | |
|---------|-------------|--|------------------|
| Tuesday | November 20 | TBS SPECIAL PRESENTATION : "Clash of the Champions XIII" | 8:05-10:35 PM |
| Sunday | November 25 | TBS SPECIAL PRESENTATION: "Cousteau: Rediscovery of the World: Andaman Islands" | 10:00-11:00 PM |
| Monday | November 26 | TBS SPECIAL PRESENTATION ENCORE: "Cousteau: Rediscovery of the World: Andaman Islands" | 12:05-1:05 AM |
| Monday | November 26 | TBS MOVIE PRESENTATION: "How The West Was Won, Parts I & II" | 8:05 PM-12:05 AM |
| Tuesday | November 27 | TBS MOVIE PRESENTATION: "How The West Was Won, Part III" | 8:05-10:05 PM |
| Friday | November 30 | TBS SPECIAL PRESENTATION: "Tom & Jerry's 50th Birthday Bash" | 8:05-9:05 PM |

TBS SPORTS SPECIAL PRESENTATIONS:ATLANTA HAWKS BASKETBALL

| | | | |
|-----------|-------------|---------------------------------|---------------|
| Saturday | November 17 | "Hawks at Detroit Pistons" | 7:35-9:50 PM |
| Saturday | November 24 | "Hawks host Philadelphia 76ers" | 8:05-10:20 PM |
| Wednesday | November 28 | "Hawks at Boston Celtics" | 7:35-9:50 PM |

SEC FOOTBALL

| | | | |
|----------|-------------|-------------------|---------------|
| Saturday | November 3 | "To Be Announced" | 12:30-4:05 PM |
| Saturday | November 10 | "To Be Announced" | 12:30-4:05 PM |
| Saturday | November 17 | "To Be Announced" | 12:30-4:05 PM |
| Saturday | November 24 | "To Be Announced" | 12:30-4:05 PM |



Effective Date 12/1/90

DECEMBER PROGRAM SCHEDULE

MONDAY-FRIDAY

| | |
|-------------------------------------|-------|
| Headline News | 6:00 |
| Flintstones | 6:30 |
| Tom & Jerry's Funhouse | 7:00 |
| | 7:30 |
| Gilligan's Island | 8:05 |
| Bewitched | 8:35 |
| Little House on the Prairie | 9:05 |
| | 9:35 |
| TBS Morning Movie | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| Perry Mason | 12:05 |
| | 12:35 |
| TBS Movie Presentation | 1:05 |
| | 1:35 |
| | 2:05 |
| | 2:35 |
| Tom & Jerry's Funhouse | 3:05 |
| Flintstones | 3:35 |
| Flintstones | 4:05 |
| Brady Bunch | 4:35 |
| Laverne & Shirley | 5:05 |
| Good Times | 5:35 |
| Beverly Hillbillies | 6:05 |
| Andy Griffith | 6:35 |
| Happy Days | 7:05 |
| The Jeffersons | 7:35 |
| TBS Movie Presentation | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:35 |
| TBS Movie Presentation | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| National Geographic Explorer (Mon)/ | 12:05 |
| TBS Movie Presentation (TTh)/ | 12:35 |
| Night Flicks (Fr only) | 1:05 |
| | 1:35 |
| TBS Movie Presentation (Mon-Th) | 2:05 |
| Night Flicks (Fr only) | 2:35 |
| Night Tracks® (Fr only) | 3:05 |
| | 3:35 |
| | 4:00 |
| I Love Lucy (Mon-Th) | 4:30 |
| Hogan's Heroes (Mon-Th) | 5:00 |
| Gomer Pyle | 5:30 |

SATURDAY

| | |
|---------------------------------|-------|
| Hogan's Heroes | 6:00 |
| Between the Lines | 6:30 |
| Gunsmoke | 7:05 |
| | 7:30 |
| Bonanza | 8:05 |
| | 8:35 |
| NWA Wrestling Power Hour | 9:05 |
| | 9:35 |
| National Geographic Explorer | 10:05 |
| | 10:35 |
| | 11:05 |
| | 11:35 |
| TBS Movie Presentation | 12:05 |
| | 12:30 |
| | 1:05 |
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| TBS Movie Presentation | 2:05 |
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| | 3:05 |
| | 3:35 |
| Munsters | 4:05 |
| Beverly Hillbillies | 4:35 |
| Andy Griffith | 5:05 |
| Happy Days | 5:35 |
| World Championship Wrestling: | 6:05 |
| | 6:35 |
| | 7:05 |
| | 7:35 |
| TBS Movie Presentation | 8:05 |
| | 8:35 |
| | 9:05 |
| | 9:45 |
| U.S. Olympic Gold: A TBS Sports | 10:05 |
| Exclusive (starting times vary) | 10:35 |
| Night Tracks® Chartbusters | 11:05 |
| | 11:35 |
| Night Tracks® Night Flicks | 12:05 |
| | 12:35 |
| | 1:05 |
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| Night Tracks® | 2:05 |
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| | 5:35 |

SUNDAY

| | |
|---------------------------------------|-------|
| The World Tomorrow | 6:00 |
| It Is Written | 6:30 |
| Tom & Jerry's Funhouse | 7:00 |
| Flintstones | 7:35 |
| Flintstones | 8:05 |
| Captain Planet | 8:35 |
| Brady Bunch | 9:05 |
| Andy Griffith | 9:35 |
| Good News | 10:05 |
| Award Theater | 10:35 |
| | 11:05 |
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| TBS Movie Presentation | 12:35 |
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| TBS Movie Presentation | 2:05 |
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| | 4:05 |
| | 4:35 |
| Tom & Jerry's Funhouse | 5:05 |
| Captain Planet | 5:35 |
| NWA Main Event | 6:05 |
| | 6:35 |
| TBS Movie Presentation | 7:00 |
| | 7:30 |
| | 8:00 |
| | 8:30 |
| National Geographic Explorer | 9:00 |
| | 9:30 |
| | 10:00 |
| | 10:30 |
| Network Earth | 11:00 |
| Various | 11:30 |
| Various | 12:00 |
| The World Tomorrow | 12:30 |
| Various | 1:00 |
| Various | 1:30 |
| Soloflex | 2:00 |
| Christian Children's Fund/Larry Jones | 2:30 |
| Various | 3:00 |
| Master Wok | 3:30 |
| NWA Main Event | 4:00 |
| | 4:30 |
| Hogan's Heroes | 5:00 |
| Gomer Pyle | 5:30 |

Eastern Times

Eastern Times

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(404) 827-1500

**SPECIAL PRESENTATIONS
LISTED ON BACK**

TBS SPECIAL PRESENTATIONS:

| | | | |
|----------|-------------|---|-------------------|
| Sunday | December 2 | TBS ENCORE PRESENTATION : "Tom & Jerry's 50th Birthday Bash" | 4:35-5:35 PM |
| Sunday | December 9 | TBS SPECIAL PRESENTATION : "World of Audubon: Wildfire" | 10:00-11:00 PM |
| Thursday | December 13 | TBS MOVIE PRESENTATION : "It's a Wonderful Life" | 10:05 PM-12:50 AM |
| Friday | December 14 | TBS MOVIE PRESENTATION : "A Christmas Carol" | 10:05-11:35 PM |
| Saturday | December 15 | TBS SPECIAL PRESENTATION : "The Nobel Peace Prize" | 11:05 PM-12:05 AM |
| Sunday | December 16 | TBS SPECIAL PRESENTATION : "Butter Battle Book" | 4:35 PM-5:05 PM |
| Monday | December 17 | TBS MOVIE PRESENTATION : "Miracle on 34th Street" | 8:05-10:05 PM |

TBS SPORTS PRESENTATIONS:ATLANTA HAWKS BASKETBALL

| | | | |
|----------|-------------|------------------------------|---------------|
| Saturday | December 8 | "Hawks host New York Knicks" | 8:05-10:20 PM |
| Friday | December 28 | "Hawks host Boston Celtics" | 8:05-10:20 PM |

TBS SPECIAL SPORTS PRESENTATION:

| | | | |
|--------|-------------|----------------------------|--------------|
| Monday | December 31 | "The Domino's Copper Bowl" | 5:00-8:30 PM |
|--------|-------------|----------------------------|--------------|

TESTIMONY OF DAVID M. KIRCHHEIMER

I. Education and Experience

David M. Kirchheimer, age 37, graduated summa cum laude in 1977 from The Colorado College with a B.A. in economics and in 1978 from The University of Chicago Graduate School of Business with an MBA in Accounting and Finance. Mr. Kirchheimer is a Certified Public Accountant.

From January 1979 until May 1986, he was employed by the public accounting firm Price Waterhouse in its Los Angeles office, most recently serving as a senior audit manager. Among Mr. Kirchheimer's clients at Price Waterhouse was MCA, Inc., which he audited for four years (1979-1984). Much of the MCA audit involved that company's extensive filmed entertainment operations, including U.S. television distribution.

From June 1986 until November 1986, Mr. Kirchheimer was employed as Vice President and Controller by a non-entertainment company. In November 1986 he joined Republic Pictures Corporation ("Republic" or "the Company") as Vice President-Finance and Controller. Following various promotions, Mr. Kirchheimer is now an Executive Vice President and the Chief Financial Officer of Republic.

Over the years Mr. Kirchheimer has been extensively involved in Republic's U.S. television distribution activities, including the following:

- Temporary responsibility for all of the Company's syndication activities and assistance in cable licensing since Republic's President of Domestic Television Distribution left the Company in February of this year.

- Detailed knowledge of all aspects of Republic's U.S. television business, gained as a result of his ongoing responsibility for all accounting and financial affairs, as well as the television contracts department.
- Responsibility for all Copyright Royalty filings.
- The Company's representative on television station creditors' committees.
- Republic's primary representative to NBC, owner of over 2,000 hours of programming distributed to television by the Company.

II. Description Of Republic Pictures

Republic traces its roots to 1935, when its studio forerunner became known as the "Home of the Western," launching careers of such stars as John Wayne, Gene Autry, Roy Rogers and many others. Following a series of acquisitions and corporate transformations, today Republic has become a leading independent producer and worldwide distributor of filmed entertainment. Republic is a publicly-held company, which in 1992 had \$68 million in revenues. Product distributed by the Company to the U.S. television market includes its vast classic film and series library, as well as a constantly growing collection of contemporary television programs and feature film acquisition, as summarized below.

- Ownership of more than 1,400 feature films, including such classics as *It's A Wonderful Life*, *The Quiet Man*, *High Noon*, *The Bells of St. Mary's* and *Sands of Iwo Jima*. In addition to containing the world's largest single collection of John Wayne films (47), other stars featured in this collection include Cary Grant, Ingrid Bergman, Humphrey Bogart, Gary Cooper, Bing Crosby, James Cagney, Natalie Wood, Marlon Brando and many others.

- Over 3,000 hours of television programming, including distribution rights to over 2,000 hours of pre-1974 NBC television series and specials (*Bonanza*, *Get Smart*, *High Chaparral*, *Victory at Sea*, etc.).
- Over 100 hours of in-house television productions since 1987, including the multiple Emmy-award winning CBS series *Beauty And The Beast*, Hallmark Hall of Fame production *One Against The Wind* and prestigious miniseries *Son Of The Morning Star* and *Separate But Equal*.
- More than 50 acquired contemporary television movies and feature films, as well as special-interest programming.

Whether producing or acquiring, Republic seeks compelling, quality entertainment, with clear commercial appeal. Programming which satisfies these criteria invariably has enduring value. By enduring value, I means programs that can continue to attract large audiences over an extended period of time.

Republic's U.S. television distribution activities encompass virtually the entire industry, including:

- The major commercial networks (CBS, NBC and ABC).
- Individual television stations, both network affiliated and independent, in virtually all of the country's 212 separate local markets, including most of the largest superstations.
- Most of the significant basic, pay, pay-per-view and mini-pay cable networks (e.g., The Family Channel, Lifetime, Showtime, HBO, Encore, etc.).

As is typical for the industry, Republic generally syndicates its television series and feature films on an exclusive basis within a particular local (i.e., NTI) market for a limited number of telecasts

over a period of 3-7 years. Television series, particularly those with a large quantity of episodes, may be licensed on an individual basis; whereas, feature films often are licensed on a group basis, principally for purposes of efficiency and convenience on behalf of both the licensor and licensee. For example, Republic currently has under separate licenses to superstation WTBS (Atlanta) 130 episodes of the television series *Bonanza* and a collection of eight classic films.

III. Enduring Value of Film And Series Libraries

Over the years, Republic has invested hundreds of millions of dollars in producing and acquiring television series and feature films, because in general they have enduring commercial value. For example, the last episode of the television series *Bonanza* was produced in 1973. Yet, even after 20 years of continuous airing in syndication, including superstations, and continuous airing on basic cable since 1986, the series remains one of the most popular cable programs. Indeed, the genre of programming for which Republic Pictures is best known—the American western—has endured since its inception and is as popular today as ever (as demonstrated by the success of motion picture such *Unforgiven* and *Dances With Wolves*, or the television series *Dr. Quinn: Medicine Woman*). To maintain the commerciality of its older programming, Republic has invested substantial sums in such steps as: (a) remastering or otherwise refurbishing original film elements to today's higher technological standards, whereby the broadcast quality is bright, clean and without scratches or other imperfections; and (b) producing new "Making of" introductions.

Classic films and television series are appealing to both individual stations and cable networks because their enduring, recognizable nature attracts a loyal following of generally upscale viewers. Very recently Republic was reminded of this latter attribute when the PBS station in San Francisco refused to "sell back" its exclusive Christmas telecast right to Republic's classic *The Bells of St. Mary's* because of the film's proven popularity at pledge time. In this case, Republic was willing to repurchase the local right from PBS in order to resell them as part of a new national clearance of the film.

In addition to the aforementioned *Bonanza* popularity on The Family Channel, there are many manifestations of the proven value of classic programming to the cable marketplace (which, of course, includes superstations). One of the more compelling of these is found by considering the investment strategy of Tele-Communications, Inc. ("TCI"), the nation's largest cable system owner and operator. TCI has invested in a number of cable programming services which it believes would enhance the perceived value of cable to the consumer and, therefore, convince to pay monthly cable fees of \$20 or more. John Malone, TCI's chief executive, recently was quoted as saying: "In cable, what's important is to have enough service so people subscribe. I'm interested in having a lot of products on the shelf." The types of products that TCI likes to have on the shelf include a considerable amount of syndicated series and movies. Because of its financial strength and marketplace clout (i.e., carriage by TCI cable systems virtually assures a cable network of success), TCI has its pick of essentially any programming service. Set forth below is a list of the programming services in which TCI has a significant direct or indirect ownership interest, together with a description of each service's principal programming theme:

| <u>SERVICE</u> | <u>DESCRIPTION</u> |
|--------------------------------|--|
| CNN and Headline News | News |
| TBS Superstations | Films, series and sports |
| The Discovery Channel | Documentaries, educational |
| TNT | Films, series |
| American Movie Classics | Commercial-free classic movies |
| Black Entertainment Television | Entertainment targeted to black Americans |
| Court TV | Live coverage of criminal and civil proceedings |
| Encore | Movies from 1960's - 1980's |
| The Family Channel | Family entertainment (series, films, game shows) |
| The Box | Interactive music videos |

Prime Network/
QVC Network
X*PRESS

Sports entertainment service
Television home shopping
Cable delivered information and
data services

Interestingly, several of the above services are primarily or exclusively targeted towards classic or otherwise "rerun" programming.

In response to recent regulations which have the effect of limiting price increases for the so-called "basic" package of cable services, cable system operators such as TCI are launching new services as non-basic channels for which a relatively nominal extra fee is charged directly to consumers. Simultaneously, to capitalize upon rapidly growing channel capacities on cable systems, these new services sometimes are sold as a package of two or more channels. Taken together, the nominal fee and multiple channel nature of these services have caused them to be known as multi-plex, mini-pay channels. The Encore multi-plex, mini-pay service, in which TCI has a substantial indirect ownership interest, is a fresh reaffirmation of TCI's belief in films and series, particularly classics, in that this offshoot of the Encore service listed above will likely not include sports programming, but upon its launch in 1994 will instead provide six themed channels (romance, western, mystery, kids, action/adventure and true stories/drama). Demonstrating the importance of this programming to cable operators, Mr. Malone was quoted in an article as follows: "We'll use these new channels as a locomotive to get cable subscribers to buy the sophisticated new decoder box."

TCI is not an isolated example. As shown below, of the top 20 cable networks, 10 partially or fully telecast classic programming (designated with an "O"); whereas, one is exclusively sports and only four others partially include sports programming ("*"):

| <u>Rank</u> | <u>Network</u> |
|-------------|--------------------------|
| 1 | * ESPN |
| 2 | CNN (Cable News Network) |

| | |
|----|-----------------------------------|
| 3 | *○ USA Network |
| 4 | *○ TBS SuperStation |
| 5 | ○ The Discovery Channel |
| 6 | ○ Nickelodeon/Nick At Nite |
| 7 | C-Span |
| 8 | ○ TNT (Turner Network Television) |
| 9 | ○ The Family Channel |
| 10 | TNN: The Nashville Network |
| 11 | MTV: Music Television |
| 12 | ○ Lifetime Television |
| 13 | ○ Arts & Entertainment Network |
| 14 | The Weather Channel |
| 15 | Headline News |
| 16 | NBC |
| 17 | VH-1 (Video Hits One) |
| 18 | QVC Network |
| 19 | ○ AMC (American Movie Classics) |
| 20 | *○ WGN |

Sports are certainly an important element of television, but their value as national cable programming is diminished by the following factors:

- Most sporting events have negligible enduring value; indeed, a mere 6 or 7 hour delayed telecast of an event as major as the Olympics can dramatically reduce consumer demand, as evidenced by the apparent \$100 million loss incurred by both NBC and Cablevision on their “triplecast” pay-per-view cable coverage of the 1992 Barcelona Summer Olympics—one of the rated stand-alone measures of consumer’s willingness (or, as it turned out, unwillingness) to pay for sports on television.

- Another possible explanation for the unpopularity of the Olympics “triplecast” was the airing of the most popular Olympic event on the NBC network. More generally, television viewers know that the most popular sporting events (e.g., World Series, Super Bowl, NBA Playoffs, Major Gold Tournaments, the Winter and Summer Olympics, etc.) are assured of being on non-cable networks, in part because of Congressional pressure on the major sporting leagues to maintain free access to these events.¹ Regardless of governmental involvement, the “triplecast” and other well-publicized overpayments on sports programming have apparently dampened the appetite of broadcast interests for national sports coverage.²
- Of particular relevance to the Copyright Royalty Tribunal, sports programming generally proves to be of only regional popularity and, therefore, a superstation’s broadcast of sports programs provides lesser value-added to distant television viewers. Again, sports fans know the most important events (e.g., Superbowl, World Series, Playoffs, etc.) will be on national free television and that the local sports team will appear on a local channel—whether free or cable, but not on a superstation. TCI, which was shown earlier to have scant interest in national sports networks, directly or indirectly owns about a dozen regional cable sports services, most of which cover five or fewer contiguous states. The regional sports phenomenon was recently reinforced by the decision of Major League

¹ In certain cases, this pressure goes beyond the U.S. Congress. For example, after NBC acquired U.S. television rights to the 1996 Summer Olympics, NBC Sports President Dick Ebersol explained a pay-per-view prohibition on the games as follows: “The [International Olympic] Committee feels an obligation to make them available to the widest possible audience.”

² Also with respect to the 1996 Summer Olympics, NBC’s Ebersol said: “no cable company stepped up to pay a significant share of the rights.” Addressing Superstation WTBS, an article on this transaction noted: “Talks with Ted Turner’s TNT or TBS probably won’t go anywhere, Ebersol said, because ‘Ted want to be paid for making these channels available for our coverage.’” Presumably, Turner Entertainment and its owners (which includes the cable system giants TCI and Time Warner) would be willing to pay the Olympic Committee if it perceived significant value in these rights.

Baseball ("MLB") to provide only regional coverage of its weekly "Game of the Week" when its national television agreement is renewed in 1994. Under its new television contract, MLB will, for the first time, directly participate in the advertising revenues of its games and, therefore, it is fair to presume that MLB's officials determined that ratings fall off dramatically outside a game's local geographic area.

Ratings are, after all, the most accurate measure of a program's popularity. The much-publicized "overpayment" on Olympic pay-per-view or national baseball television rights by the U.S. networks in recent years indicates that sports sometimes do not translate into actual value in the form of television ratings. Television viewers vote with their remote control buttons and these votes are what determine the ultimate value of each program—sports or otherwise.

In contrast to their apparent reluctance to pay for national television sports programming, consumers frequently demonstrate their willingness and desire to pay on a stand-alone basis for filmed entertainment, whether: (a) subscribing to pay television (e.g., HBO or Showtime); (b) leaving their homes to rent a video at \$2 or more; or (c) paying \$7.95 to pay-per-view service.

IV. Why Cable Royalties Are Important To Producers And Syndicator

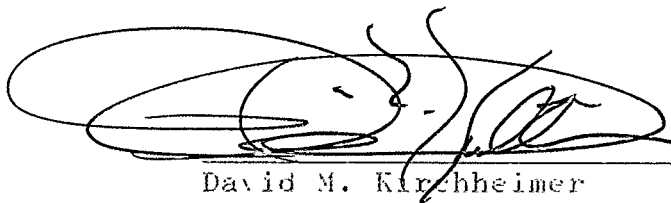
The key to a program's value for a particular broadcaster or a cable transmitter is exclusivity. Generally, a local station will not license a program, let alone pay market rates, unless it can be assured that a superstation or other broadcaster will not air the same program in its market and vice versa. Accordingly, distributors generally must elect to license either to superstations or to local stations, not both. The growth of cable, including superstations, has contributed to the weakened, fragmented state of the traditional syndication marketplace. Conversely, the cable industry has been steadily growing in the recent past. Given these trends, distributors increasingly prefer to license to cable, including superstations. Copyright royalties are an integral

part of the total revenue stream when programs are licensed to superstations, because they are necessary to replace the revenues which are foregone in syndication.

Further, it is especially important that when copyright royalties are payable that they be calculated in a fair manner based upon a program's actual viewership (*i.e.*, ratings), because copyright royalties are not always payable when a superstation licenses a program with national exclusivity. When a superstation or other broadcaster licenses a program, it generally is licensing the right, but not the obligation, to telecast that program within a certain time period. Accordingly, a distributor is not assured of a certain number of airing which, in turn, would generate copyright royalties. Given this risk that no copyright royalties may be generated, it is imperative that distributors receive their fair share when broadcast does in fact occur. For years, ratings have been universally accepted by all significant constituencies of the entertainment industry—networks, programmers, advertisers, consumer press, etc.—as the most accurate, objective and consistent measure of a program's popularity. Likewise, ratings should be used for purposes of allocating copyright royalties between the various parties.

I declare under penalty of perjury that the foregoing is true and correct and of my personal knowledge.

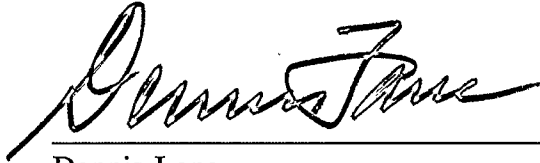
Executed on August 13, 1993



David M. Kirchheimer

CERTIFICATE OF SERVICE

I, Dennis Lane, certify that I have, this 16th day of August, 1993, served a copy of the foregoing "Program Suppliers' Direct Testimony and Exhibits" by first class mail, postage prepaid, to the parties on the attached list.

A handwritten signature in cursive script, appearing to read "Dennis Lane", written over a horizontal line.

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